ESTABLISHED 1854.

PRESENTED BY

The Trustees
of the British Museum.

No. 56.

Dec 1896.

3 200351 871

769

CATALOGUE

OF

DRAWINGS BY BRITISH ARTISTS

AND

ARTISTS OF FOREIGN ORIGIN

WORKING IN

GREAT BRITAIN,

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

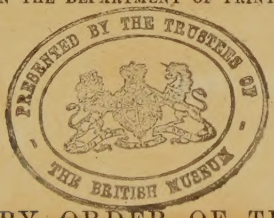
IN THE

BRITISH MUSEUM.

BY

LAURENCE BINYON, B.A.,

ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS.



PRINTED BY ORDER OF THE TRUSTEES.

SOLD AT THE BRITISH MUSEUM;

AND BY

LONGMANS AND CO., 39 PATERNOSTER ROW; BERNARD QUARITCH, 15 PICCADILLY;
ASHER AND CO., 13 BEDFORD STREET, COVENT GARDEN;
KEGAN PAUL, TRENCH, TRÜBNER AND CO., PATERNOSTER HOUSE, CHARING CROSS ROAD;
AND HENRY FROWDE, OXFORD UNIVERSITY PRESS, AMEN CORNER, LONDON.

1898.

[*All rights reserved.*]

OXFORDSHIRE
COUNTY
LIBRARIES

2454

247386

741.092 BRI

NOT FOR LOAN

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

PUBLIC LIBRARY

PREFACE.

THE following volume, compiled by Mr. Laurence Binyon, is the first of a detailed Catalogue of the Drawings and Sketches by British artists, and artists of foreign origin working in Great Britain, which are preserved in the Department of Prints and Drawings. The catalogue is arranged in the alphabetical order of the artists' names. It will be completed in five or at most in six volumes—the last volume to contain a table of artists' names grouped historically, with full indexes of subjects represented, topography, portraits, etc. It happens that the collection includes an exceptionally large number of examples by certain artists whose names fall under the first three letters of the alphabet: hence the present volume only carries the work down to the end of the letter C.

Since the constitution of the section of Prints and Drawings as a separate Department of the Museum, the general idea which has guided its administration, so far as concerns the acquisition of drawings and sketches by native hands, has been that it should contain one characteristic example or more of every artist who has left a name, and so furnish the student and the curious with something like a complete illustrated record, in this form, of the history of British art. At the same time the aim has generally been to give the chief representation to artists of the chief merit and importance. But accidents of various kinds, and especially the accidents of donation and bequest, have unavoidably interfered in practice with the fulfilment of this latter aim. Thus in the present volume, some names will be found represented much more fully than others of equal or higher rank: as for instance J. W. Archer, whose prominence is due to the opportunity which arose in 1874 of purchasing from Mr. E. Twopenny the fine series of London topographical drawings executed by him on that gentleman's commission; Mary and Charles Beale, by whom nearly two hundred portrait studies were included in the great bequest of the Rev. C. M. Cracherode in 1799; and the brothers Byng, whose albums, containing a sketched record of apparently the entire life-work of their master, Kneller, came into the Museum last year. Similarly the over-representation of W. Alexander and H. Corbould arises from the circumstance that both these artists were much employed by the Trustees in making drawings from the Museum antiquities to be engraved in their official publications, and that these drawings now form part of the departmental collections; while the members of the Bewick family are here in especial force through the generosity of the late Miss

Bewick, as is the skilful though now almost forgotten painter and book-illustrator, R. Cook, R.A., through the gift of a veteran benefactor of the department, Mr. J. Deffett Francis of Swansea. Lastly, George Cruikshank fills nearly a quarter of the whole volume by reason of the vast collection of his sketches and studies, nearly 4,000 in number, which was bequeathed by his widow in 1891.

Subject to exceptions of this kind, the student will find in the collection something like a fair proportional representation of nearly all the important names in the annals of British art, as well of not a few among the unimportant and the obscure, including a certain admixture of amateurs who have been thought to deserve admittance either on account of their skill or of their eminence in other walks of life besides the artistic.

The works described in the following pages belong accordingly to the most varying degrees of artistic merit and importance. At one end of the scale the interest is one purely of record, curiosity, and research, as in the case of the topographical sketches or fancy compositions of amateurs like Lady Calcott, Dr. Crotch the musician, or the famous surgeon Sir Charles Bell; at the other end it is the interest of fine art in some of its purest forms, as in the accomplished work of early or later masters of water-colour like J. R. Cozens or David Cox, or the exquisite pastoral dreams and harmonies of Edward Calvert. But between these two extremes there is, in a collection like the present, no sharp line of division to be drawn. Historically speaking, the roots of English art lie in comparatively humble employments, that of "face-painting" or common-place portraiture, and those of topographical drawing and figure-illustration for the booksellers. Of artists who began by the practice of these various crafts, many were poorly gifted and remained obscure, while others rose to greatness. Many again retained to the end an intermediate place; and the ascent is quite gradual from the efforts of such journeymen in portraiture as the brothers Byng, whose work is now interesting for purposes of reference only, to the highest achievements of Reynolds, Gainsborough, or Lawrence; or again from the skill of such a humble father of English book-illustration as W. Chalmers to that of a classic master in the same walk like Stothard; or, once more, from that of such diligent but stiff topographical draughtsmen as the brothers Buck to that of famous artists like Girtin and Turner (the last of whom, it should be remembered, began with modest topographical work for book and almanac sellers, and continued to find part of his employment in book-illustration through the days of his greatness).

The department where these collections are preserved partakes of the double character of a library and a gallery department. It is in so far a library department that the main bulk of the collections have necessarily to be kept in the shelves and cases of the Print Room, where they are made accessible to students with as little restriction as possible, just as books are

made accessible to them in the Reading Room. This is the permanent and only way of treating all those parts of the collection which, being of no high or general artistic interest, are of use mainly for purposes of reference, record, and research. But from other parts, those at the upper end of the scale of artistic merit, it has always been the practice of the Department to place selections, varied from time to time, on exhibition in the public galleries; formerly in the King's Library, and of late years in the new exhibition gallery in the White Building. When, with the future growth of the Museum buildings, there comes an increase of the gallery space allotted to the Department, which is at present far too small for its needs, it will doubtless be found both practicable and desirable to give a large extension to this practice of placing on public exhibition the choicer contents of the Department, both prints and drawings.

It should be noted that, although the present volume is complete so far as concerns the examples now actually in the Department by the artists whom it includes, it does not indicate other and very important examples which are the property of the Museum in reversion, viz., those bequeathed to the Trustees by the Rev. C. J. Sale in 1896, subject to the life-interest of his widow. Among the collection so devised is a series of the works of David Cox not less numerous and valuable than those which came into the Department through the bequest of Mr. John Henderson.

All measurements are given in inches and fractions of inches, according to the usual English practice: the height in every case before the length. The abbreviations, roy., imp., atl., ant. (for royal, imperial, atlas, antiquarian), indicate the four sizes adopted for the mounts of those drawings which are preserved in solander cases, from the ordinary size to the largest. The drawings thus preserved are catalogued in an ascending order of size; the royals, which are almost always the most numerous, coming first. The specimens of each size are arranged and numbered according to priority of acquisition, except in those cases where an arrangement according to subject has seemed necessary or obviously preferable. Drawings and sketches bound in albums follow in the catalogue after those which are separately mounted and kept in solander cases. H.L. added after a portrait = half length, T.Q.L. = three-quarter length, W.L. = whole length. Other abbreviations will explain themselves.

SIDNEY COLVIN.

OXFORD
LIBRARY

CATALOGUE OF DRAWINGS.

ABBOTT, John White (b. 1763, d. after 1827). Amateur painter and etcher, chiefly of landscape and pastoral subjects; honorary exhibitor at the Royal Academy, 1793–1816; worked at Exeter.

1. Cattle in a Landscape. In foreground l., five cows and a calf on a bank with willows; in distance r., the mouth of an estuary, probably the Exe, with hills beyond. Signed with monogram, and dated 1796.
   Water colour with pen outlines; roy., $9\frac{3}{4} \times 13\frac{1}{8}$ in.

2. Landscape with Figures. A sunk road descending between trees to a valley, with mountains beyond. Approaching road from bank r., a man and a woman with a baby, mounted; a third man on foot, and a third horse carrying a pack. Dated *June* 7, 1819.
   Indian ink wash with pen outlines; roy, $7\frac{1}{8} \times 11\frac{1}{8}$ in.

3. Cattle and Figures in a Landscape. A young man seated on a fallen tree, with a dog beside him, turns to speak to a young woman carrying a child, r. In middle and l. are grouped three oxen and three sheep. Dated *March* 9, 1821.
   Pen and ink; roy., $7\frac{1}{8} \times 11\frac{1}{8}$ in.

4. Cattle and Figures in a Landscape. In front a river, with overhanging bank r., trees l., and mountains in distance. A man, leading a mule and driving four sheep, is fording the river; six other figures, with horses and oxen, mount the bank r. Dated *Oct.* 28, 1821.
   Indian ink wash with pen outlines; roy., $7\frac{1}{8} \times 11\frac{3}{4}$ in.

5. Dido and Æneas. L., the entrance to a cave, which Dido and Æneas, preceded by a flying Cupid, are about to enter; r., the open country, with a storm breaking upon the hunters. Dated *Jan.* 24, 1822.
   Indian ink wash with pen outlines; roy., $6\frac{3}{4} \times 11\frac{1}{4}$ in.

6. Cattle in a Landscape. A group of four bullocks and three sheep under a bank, down which, from the l., winds a road between trees; on the road a man carrying a faggot. Dated *April* 8, 1822.
   Indian ink wash with pen outlines; roy., $7\frac{1}{8} \times 11$ in.

7. Figures in a Landscape. In middle, a boy seated with a child and dog; r., a high bank; in background, trees, with a cottage farther off, l. Dated *Nov.* 26, 1827.
   Indian ink wash with pen outlines; roy., $7\frac{1}{8} \times 11\frac{3}{4}$ in.

   All the above were presented by F. A. Abbott, Esq., March, 1880.

ADAM, Robert (b. 1728, d. 1792). Architect and landscape painter; educated at Edinburgh; travelled in Italy and Dalmatia, where he made drawings of the ruins of Diocletian's palace, afterwards engraved and published in 1764; designed and carried out with his brother James, in a neo-classical style of much grace and originality, the Adelphi, Fitzroy Square, Stratford Place, Lansdowne House, and many other buildings and groups of buildings in London, as well as many great English country houses, *e.g.*, Osterley, Harewood, Keddlestone, and public buildings both in Edinburgh and Glasgow.

1. Rocky Landscape and Castle. Crags, divided in the centre by a torrent, and surmounted, l., by a castle. In the foreground, a road crossing the torrent by a bridge. Two friars and, behind, a horseman pass l.; a horse and cart, followed by a man, r.
   Water colours with pen outlines; roy., 10 × 12½ in.

2. Landscape with Figures. A raised road winding away under trees towards the l. At the bend in the road l., a woman on a pack-horse, followed by another on foot; they are preceded by a man with a dog.
   Water colours with pen outlines; roy., 10 × 12⅛ in.

3. Castle in Mountainous Landscape. A castle on the top of a knoll, with a river flowing round it. A road passing in front of the castle crosses the water by a bridge, and winds upwards past a church and buildings l. Beyond rise bare crags. In the foreground l., a tree; r., two figures in a boat.
   Water colours with pen outlines; roy., 9⅜ × 11⅞ in.

4. Landscape with Figures. Sunset among trees on the shores of a lake. On the farther bank a cottage; on the water a boat, with a woman seated and a man fishing. On the near bank, in the centre, a man driving a cart; towards the l., two figures with rod and net.
   Water colours with pen outlines; roy., 7⅜ × 12½ in.

   All the above were purchased, October, 1872.

ADAMS, C. (worked about 1830). Biography unknown.

1. Coast Scene with Figures. A waggon, with four horses, drawn up on the beach; two men, one in the waggon, are loading it with baskets of fish, while a woman stands by; l., a boat. Signed *C. Adams.*
   Water colours; roy., 7⅜ × 4⅜ in.

   Presented by Sir A. W. Franks, K.C.B., October, 1891.

ADAMS, Miss Lucy (worked about 1815–1843). Painter; worked at Billericay, Essex; exhibitor at the Royal Academy and the Suffolk Street Galleries.

1. Portrait Sketch of Mrs. Trollope. Vignette portrait, full face, of Mrs. Frances Trollope.
   Water colours; roy., 8½ × 6⅞ in.

   Purchased August, 1861.

   Frances Trollope (b. at Stapleton, Somerset, 1780, d. at Florence, 1863) was the daughter of the Rev. W. Milton, wife of Thomas Anthony Trollope, and mother of Anthony and Thomas Adolphus Trollope. She was the author of a great number of novels and books of travel popular in their day.

AGLIO, Augustine (b. 1777, d. 1857). Painter, decorator, and lithographer; born at Cremona, and studied at Milan, but settled in England early this century, and remained here till his death; was employed to decorate theatres and other buildings, and also painted landscapes and portraits.

1. Two on one mount, roy., viz.:—

   (*a*) Interior of a Garret. Part of a garret with a window in the sloping roof, a short ladder leaning against the sill and a wooden box on the floor.
   Pen, tinted with sepia and water colours; 5⅜ × 3⅞ in.

   (*b*) Interior of a Garden House. A square hut with high walls lightly constructed of wood, and with gaps left in the roof; table and stools l., and spade, scythe, etc., hanging on the wall; a park seen through the open door. Signed, *A. Aglio invt.*
   Pen, with sepia and water colour wash; 5⅞ × 7⅜ in.

   Purchased May, 1890, at the Percy sale.

AINSLEY, Samuel James (b. before 1820, d. 1874). Draughtsman, etcher, and lithographer; travelled 1842–1843 in Etruria with G. Dennis, author of 'The Cities and Cemeteries of Etruria,' and made many sketches of Etruscan sites and antiquities, some of which he etched and lithographed; a set of these prints is in the department.

(1st Tour, June—July, 1842.)

1. Interior of the Grotta del Tifone at Corneto. The tomb is represented from the inside, looking towards the entrance, through which the light falls on a recumbent statue. The painted figure of 'Typhon' is seen on the r. side of the central column (Dennis,[1] Vol. I., p. 327). Signed and dated *S. J. Ainsley, Tarquinia, June* 7, 1842.
   Pencil on grey paper, heightened with white; roy., 11½ × 17½ in.
   Etched by Ainsley.

2. Ponte della Badia, from the W. The bridge, fringed with masses of stalactite, is seen foreshortened from the right bank of the Fiora, which runs below. Above, l., a castle tower. Signed and dated *S. J. Ainsley, Ponte della Badia,* 12 *Giugno,* 1842.
   Pencil on drab paper, heightened with yellow ochre and white; roy., 17½ × 11½ in.

3. The same Subject, from the S. The bridge, beyond which stretches the open country, with distant hills, occupies the centre; the lower part of it is hidden by the steep, winding banks of the river; r., the castle. Signed and dated *S. J. Ainsley, Ponte della Badia,* 13 *Giugno,* 1842.
   Pencil on drab paper, heightened with yellow ochre and white; roy., 11 × 17½ in.

4. The same Subject from the S., Lower Down. The Fiora winds from the bridge to the foreground under steep rocky banks r., surmounted by the castle; l., a sloping bank with cornfields. Signed and dated *S. J. Ainsley, Ponte della Badia,* 13 *Giugno,* 1842.
   Water colours; roy., 11 × 17½ in.

5. View of Monte Alto. A town, the outer wall of which is seen in perspective between a large turreted building occupying the r., and a gateway, above and behind which rises a campanile. A road l., leading to the gateway; below, beyond the town, a bridge with a glimpse of the Fiora; the plain, and mountains across a strip of sea. Signed and dated *S. J. Ainsley, Monte Alto,* 14 *Giugno,* 1842.
   Water colours; roy., 11 × 17½ in.

6. Two Sketches of an Etruscan Tomb, near Corneto. (*a*) A circular mound surrounded with masonry, called "Il Mausoleo" (Dennis, I., p. 386). Inscribed *Ancient Etruscan Tomb, Tarquinia, June* 17, 1842.

   (*b*) A sunken stone doorway under the mound; blocks of masonry r. Inscribed *Entrance to the above Tomb. S. J. Ainsley, June* 28, 1842.
   Pencil on drab paper, heightened with white; roy., 17½ × 11½ in.

7. View from Monte Rozzi, Corneto. White cliffs in the centre, backed by the dark range of the Tolfa Hills, r.; from the r. foreground, a road descends into the valley, towards which a herd of cattle are being driven. In the distance an aqueduct; the sea and hills on the horizon. A tumulus, part of the necropolis of the ancient Tarquinia, in the foreground (Dennis, I., 302). Signed and dated *S. J. Ainsley, Monte Rozzi, Tarquinia, June* 18, 1842.
   Pencil on drab paper, heightened with yellow ochre and white; roy., 10⅞ × 17¼ in.

8. View near Corneto. The Monte Rozzi, covered with the remains of tumuli, rises above an aqueduct l., and slopes away r. into the open plain. Beyond, the distant hills. In the r. foreground a cork tree, and further off, woods, among which rise towards the l. some half-ruined buildings. Signed and dated *S. J. Ainsley, Tarquinia, June,* 1842.
   Pencil on drab paper, heightened with white; roy., 10⅞ × 17¼ in.

[1] 'The Cities and Cemeteries of Etruria.' By George Dennis. 2 vols. London, Murray. 2nd edition, 1878.

9. Monte Rozzi. The Monte, traversed by a winding road, occupies the middle distance. The Tolfa mountains beyond. Signed and dated *Monte-Rozzi, Tarquinia, June* 22, 1842, *S. J. A.*

Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

10. View of Corneto from outside the Porta S. Maria di Castello. The town is seen on the top of a steep white cliff, stretching from the centre to the fortified gate in the foreground r., from which two peasant-women and a boy are advancing. L., a valley with trees and buildings, and, nearer, some more figures. Signed and dated *Corneto, Porta S. Maria di Castello, S. J. Ainsley, June* 25, 1842.

Pencil on drab paper, heightened with white; roy., 10⅞ × 17¼ in.

11. La Mercareccia, an Etruscan Tomb near Corneto. The first chamber of the tomb is seen from the outside through a large opening. The walls are covered with sculptures of wild beast and hunting scenes. In the centre a doorway leading to further chambers (Dennis, I., p. 391). Signed and dated *S. J. Ainsley, La Mercherecia, June* 22, 1842, *Corneto.*
Pencil and sepia wash on grey paper, heightened with white; roy., 11½ × 17½ in.
Etched and lithographed by Ainsley.

12. View near Corneto. A road, with two figures, one on horseback, winds away into the wooded valley. From the road the ground slopes down among olive trees to a high wall r. Beyond, the open plain, and l., mountains. Signed and dated *S. J. Ainsley, Corneto, June* 28, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

13. View on the Same Road. The road is seen from above, descending from the foreground r. into the woods. Rocky heath with cork trees l.; beyond some buildings in the valley r., stretches the open country, with a glimpse of the sea. Dated *June* 28.
Water colours; roy., 10½ × 17½ in.

14. Corneto, looking towards the Sea. The town, l., crowns a hill topped with white cliffs. Between this hill and the heights of the foreground a valley winds to the Mediterranean, which stretches along the horizon. Signed and dated *S. J. Ainsley, Tarquinia, June* 30, 1842.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17¼ in.

15. The Etruscan Coast from Monte Rozzi. Heathy downs, shelving away to the sea, which fills the distance; across the bay r., a distant mountain. The towers of Corneto are just seen behind the hill towards the r. Inscribed *Monte Rozzi, Tarquinia, July* 1, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

16. View in Etruria. Undulating heathy downs enclosing a valley. A road, flanked by rising ground, with a few cork trees l., descends towards the r. In the distance l., the Tolfa hills. Dated 1 *July.*
Water colours; roy., 10½ × 17½ in.

17. View of Toscanella. The town is seen at some distance, crowning the hills. The view is interrupted r. by a hill topped with crags; under this hill, in the foreground, is a road running parallel with a stream, and joined l., by another road crossing the stream by a bridge. Above, l., rises the height of San Pietro, with church and towers. Signed and dated *S. J. Ainsley, Toscanella, July* 6, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

18. Another View of Toscanella. The height of San Pietro occupies the r. centre, and the town is seen to the l. across a valley. In the foreground r., a hill with boulders and bushes. Signed and dated *S. J. Ainsley, Toscanella, July* 7, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

19. View near Toscanella. The height of San Pietro, seen from the side of the town. It is skirted on the l. by a road which winds away into the valley l. Signed and dated *S. J. Ainsley, Toscanella, July* 8, 1842.
Pencil on drab paper, heightened with white; roy, 11 × 17½ in.

20. Etruscan Sarcophagi at Toscanella. A vaulted cavern formed in imitation of a tomb, in the garden of the Campanari family (Dennis, I., p. 474), and surrounded with sarcophagi, on each of which reclines a statue. A lidless sarcophagus, with side carved in relief, stands in the centre; and vases hang on the walls. Signed and dated *Toscanella, S. J. Ainsley, July 9th*, 1842.
Pencil on grey paper, heightened with white; roy., 11 × 17½ in.

21. Ruin at Bolsena. The ruins of a temple, of Roman origin (Dennis, II., p. 24). L., a road ascending the heights, surmounted by the walls and towers of Bolsena; r., the Volsinian lake (Lago di Bolsena). Signed and dated *S. J. Ainsley, Bolsena, Tu., July* 12, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

22. Bolsena, from the South. The town lies in a hollow among trees; part of it, fortified with towers, occupies the heights above, which descend abruptly along the r., in cliffs and caverns. L., the shores of the lake; in the background, the hills of the open country. Signed and dated *S. J. Ainsley, Bolsena, Tues., July* 12, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

23. The Lake of Bolsena, near Montefiascone. The lake, with two islets, stretches from the centre to the r.; in the foreground a road, with peasants advancing, disappears behind a tree-topped bank l., and is seen further on climbing a hill, which slopes, densely wooded, to the shore. Signed and dated *Montefiascone, Wed.*, 13 *July*, 1842. *S. J. Ainsley.*
Pencil on drab paper, heightened with white; roy., 11⅝ × 17½ in.

24. View from Montefiascone. The open plain. A road winding from the foreground r. passes a house l., and crosses a low ridge, which stretches to the shores of the lake r. Just beyond the ridge, some buildings by the roadside. Signed and dated *S. J. Ainsley, Montefiascone, Th.*, 14 *July*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.
Lithographed by Ainsley.

25. View at Montefiascone. Two groups of ruins r. and l. cresting the brow of a height, from which is seen the open plain beneath, rising into distant hills. Signed and dated *S. J. Ainsley, Montefiascone, Fri.*, 15 *July*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

26. View near Montefiascone. An undulating plain with mountains in the distance; in the foreground, a road, which winds towards the l., under a knoll with houses and trees. Signed and dated *S. J. Ainsley, Montefiascone, Sat.*, 16 *July*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

27. Orvieto from below the Town. Bare cliffs, above which appears part of the city, with fortified gate and towers. A road from the foreground r. leads up to the cliffs and passes under them. Another road l., passing by a well where are three women and a man watering his horse, disappears in a wooded hollow r. Signed and dated *S. J. Ainsley, Orvieto, Mon., July* 18, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

28. Orvieto from the East. The city, only partially seen, crowns an isolated cliff-bound hill. In the foreground l., the Paglia winds away to the r. of the city; r., a path curving out of sight among the trees, seems to join a road which crosses the bridge and disappears in the valley. Signed and dated *S. J. Ainsley, Orvieto, Wed., July* 20, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

29. Orvieto from the Viterbo Road. The city is seen at some distance across a valley, on its hill. The road descends in the centre from the foreground among trees. Signed and dated *S. J. Ainsley, Orvieto, Th., July* 21, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

30. Orvieto from the Viterbo Gate. The gate r. opens on a bastion, to which the Viterbo road ascends l. from the open country; scarped cliffs, surmounted by the houses, extend from the gate towards the l., descending sheer into a plain, through which the Paglia winds from distant hills. Signed and dated *S. J. Ainsley, Orvieto, Th.*, 21 *July*, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

31. View of Bomarzo. The town stands on a spur of the Ciminian hills, and is seen in an opening between wooded slopes. In the foreground r., an oak. Signed and dated, *S. J. Ainsley, Bomarzo, Mon.*, 25 *July*, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17¾ in.

(2nd Tour, Oct., 1842.)

32. Isola Farnese and the Site of Veii, from the Road to La Storta. The hamlet stands on a cliff in the middle of the downs, which are broken into narrow ravines. In the distance, the Apennines. A road winds from the foreground towards Isola (Dennis, I., p. 2). Signed and dated *S. J. Ainsley, Veii, Th.*, 27 *Oct.*, 1842.
Pencil with sepia and indigo wash on drab paper, heightened with white; roy., 10⅞ × 17⅝ in.

33. Isola Farnese and the Site of Veii, from the West. L., the down with the site of the ancient city; r., Isola Farnese on its hill: a deep, wooded ravine seen from above winds between them. Signed and dated *S. J. Ainsley, Veii, Th.*, 27 *Oct.*, 1842.
Sepia and ultramarine wash with pen outlines on drab paper heightened with white; roy., 10⅞ × 17⅜ in.

34. Sutri: the Amphitheatre, from the Inside. The N. side of the amphitheatre (Dennis, I., p. 62), overhung with trees; r., the entrance. Dated, *Sutri, Sat.*, 29 *Oct.*, 1842.
Pencil with pen outlines and Indian ink wash on grey paper; roy., 11⅝ × 17½ in.

35. Sutri: the Amphitheatre, from the Road to Rome. The road crosses the foreground; beyond it the amphitheatre. Signed and dated *Sutri*, 30 *Oct.*, 1842. *S. J. Ainsley.*
Pencil on grey paper, heightened with white; roy., 11 × 17⅜ in.

36. Sutri and its Amphitheatre from the Road to Rome. The amphitheatre, is seen l., from close outside the entrance: beyond the trees, which surround and overhang it, is Sutri, with its church. Signed and dated *S. J. Ainsley, Sutri*, 30 *Oct.*, 1842.
Pen and pencil on drab paper; roy., 10⅞ × 7¼ in.

37. The same Subject. The amphitheatre is seen from across the road, disclosing more of its interior than in the preceding view. Signed *Sutri. S. J. Ainsley.*
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

38. View of Ronciglione. Wooded heights, seen from above; a few houses, one with a dome, stand out among the trees. Beyond, the Campagna, with Soracte towards the l., and the Apennines beyond. Signed and dated *S. J. Ainsley, Ronciglione, Mon.*, 31 *Oct.*, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17½ in.

39. Castel d'Asso, from the Necropolis. A rocky glen with Etruscan tombs (Dennis, I., p. 175) hewn out of the cliffs, l.; r., a ruined castle rising from trees; in the middle a valley, backed by distant hills. Signed and dated *S. J. Ainsley, Castel d'Asso*, 3 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17⅜ in.

40. Castel d'Asso, from the Necropolis; with Etruscan Inscriptions. Nearly the same view as the preceding, but further up the glen l.; in the foreground the fragment of a tomb, with an Etruscan inscription; a second inscription is over the tomb at the beginning of the glen. Signed and dated *Castel d'Asso, S. J. Ainsley, Thur.*, 3 *Nov.*, 1842.
Pencil on grey paper, heightened with white; roy., 11½ × 17⅜ in.
Lithographed and etched by Ainsley.

41. Castel d'Asso; the Necropolis. The side of the glen, with ruins and tombs; boulders and bushes in foreground. Signed and dated, *S. J. Ainsley, Castel d'Asso*, 3 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 10⅝ × 16¼ in.

42. Bomarzo; from the North. From the brow of a hill, broken ground with groups of trees, the valley of the Tiber, threaded by the river, stretches away to Orte and the Apennines. R., the Ciminian range, with Bomarzo crowning a spur of it. Signed and dated, *Bomarzo, S. J. Ainsley, Sat.*, 5 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

43. Tombs at Norchia: a Sketch. The side of a rocky glen with a stream at the bottom l. High up in the cliff, r., a line of tombs, in the form of an amphitheatre; the two furthest have sculptured pediments (Dennis, I., p. 196). Signed and dated *Norchia, S. J. Ainsley, Th.*, 10 *Nov.*, 1842.
Pen and pencil with Indian ink wash on drab paper, heightened with white; roy., 11 × 17½ in.

44. The same Subject: the Finished Drawing. Made from the preceding sketch. Signed *Norchia, S. J. Ainsley*, 10 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

45. Other Tombs at Norchia: a Sketch. A rocky cliff rising r. from a rough slope and overhung with trees: tombs cut in the face of the cliff, and fragments scattered on the slope: l., a ravine from which rise rocks, surmounted by the ruined church of Norchia. Signed and dated *Norchia, S. J. Ainsley*, 10 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

46. The same Subject: the Finished Drawing. Made from the preceding sketch. Signed and dated *S. J. Ainsley*, 1842, *Norchia.*
Pencil on drab paper, heightened with white; roy., 11½ × 17½ in.

47. The Temple-Tombs, Norchia. Two tombs side by side, with projecting pediments, on which (and also below) are sculptured figures in high relief; the tomb at the l. is broken and only half remains, and the pillars which support both pediments are also broken. (Dennis, I., p. 196). Signed and dated *S. J. Ainsley, Norchia, Th.*, 10 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17½ in.

48. Ancient Bridge near Bieda. A triple-arched stone bridge, half in ruin and overgrown with bushes, under which a stream flows out towards the l. foreground. Behind, a high crag, rising from the rocky valley (Dennis, I., p. 210). Signed and dated *S. J. Ainsley, Bieda*, 11 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

49. The same Bridge; from the Opposite Side. The bridge is seen from the banks of the stream l. Behind, precipitous cliffs, one of them surmounted by a cross. Signed and dated *S. J. Ainsley, Bieda*, 12 *Nov.*, 1842.
Pencil on drab paper, heightened with white; roy., 11½ × 17½ in.

50. Bieda, from Below. A stream, flowing through a ravine with steep cliffs r., passes under a one-arched bridge and comes out towards the l. Above, l., the heights of Bieda, with houses cresting the cliff, and tombs hollowed in the face of it. Signed and dated, *S. J. Ainsley, Bieda*, 12 *Nov.*, 1842.
Pen and pencil, with Indian ink wash, on drab paper, heightened with white; roy., 11 × 17½ in.

51. View of the Site of Tarquinii. A valley, enclosed by bare downs and traversed by a winding stream; under the hill, l., a house, and some trees. Signed and dated *Tarquinii, S. J. Ainsley*, 18 *Nov.*, 1842.
Pen and pencil on drab paper, heightened with white; roy., 10½ × 17¼ in.

(3rd Tour, April–July, 1843.)

52. View of Cervetri. The town stands on a hill l., which stretches beyond it towards the r., terminating in cliffs; beneath these, a valley. A road winds up to Cervetri from the r. foreground, past groups of trees. Signed and dated *S. J. Ainsley, Cervetri*, 11 *April*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

53. View of Perugia. A wooded valley, with the city crowning the further heights. Signed and dated *S. J. Ainsley, Perugia, Th.*, 13 *April*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

54. View of Bracciano. The little town, dominated by a mediæval fortress, is seen across some broken ground on the shores of the Lake of Bracciano; hills beyond the lake. Signed and dated *Bracciano*, 23 *April*, 1843, *J. S. A.*
Pencil; roy., 8⅜ × 11⅝ in.

55. Bracciano, from the N. A hill, surmounted by the fortress, with the town adjoining it r.; at some distance l., the lake. Signed and dated *Bracciano anct^u Sabate, S J. Ainsley*, 23 *April*, 1843.
Pencil; roy., 8⅜ × 11⅝ in.

56. View of Nepi. The head of a deep and rocky ravine, crowned with the walls and machicolated towers of Nepi; just below the wall, in the centre, a mill shooting out a foaming torrent into the glen below. Signed and dated *S. J. Ainsley, Nepi. 24th April*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

57. Porta di Bove, Falleri. An angle of the city walls seen from outside; l., a projecting tower flanking a gateway, half obscured by shrubs and the broken ground on which the wall is built. R., a pathway leading into a ravine, over which rises Soracte in the distance. (Dennis, I., p. 101.) Signed and dated *Faleri, S. J. Ainsley, Wed.*, 26 *Apl.*, 1843.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

58. Civita Castellana, from the N. A deep ravine, spanned by a lofty viaduct with a double tier of arches; on the heights r., the town, and beyond, above the bridge, Soracte. Signed and dated *Civita Castellana, S. J. Ainsley, Thu.*, 27 *April*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

59. Walls of Falleri. Half-ruined walls surmounting rocky slopes; projecting masonry built on the rock r.; towards the l., a gate in the face of the wall. Signed and dated *Faleri, S. J. Ainsley, Fri.*, 28 *April*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

60. Civita Castellana from the N. The cliff-bound plateau on which the town stands is seen at its N.E. angle, from which it stretches away to the r.; on the E. side, seen in perspective, a towered wall and gate from which a road descends into the foreground; l., a bridge with three arches crosses the Teia. Signed and dated *Civita Castellana, S. J. Ainsley*, 30 *April*, 1843.
Pencil on drab paper, heightened with white; roy., 11½ × 17½ in.

61. View of Todi. The town clusters on the top of a hill, up which a road winds from the foreground r., bordered on the level ground by a wall with a Calvary l., and trees opposite; on the side of the hill r., a domed church. Signed and dated *Todi, S. J. Ainsley, Wed.*, 3*rd May*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

62. The Grotta de' Volunni near Perugia. A large chamber with high-pitched roof carved out of the rock, opening into a further chamber, in which are sarcophagi with sculptured figures; above the doorway a shield with a face in the centre, and other carvings (Dennis, II., p. 437). Signed and dated *Vermiglioli's tomb, Perugia, S. J. Ainsley, Wed.*, 10 *May*, 1843. *Volumni* [half erased].
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅜ in.

63. View of Volterra. The town is seen at some distance, on heights across a wooded valley. Signed and dated *S. J. Ainsley, Volterra, Sat., May* 20, 1843.
Pencil on drab paper, heightened with white; roy., 10¾ × 17½ in.

64. Porta all' Arco, Volterra. A road from the foreground r., enters the town by the gate (Dennis, II., p. 140). L., a valley, from the slope of which rise in perspective the town walls. Signed and dated *Porta d' Ercole, or del Arco. Volterra, Sat., May* 20, 1843.
Pencil on drab paper heightened with white; roy., 11⅛ × 17½ in.

65. Two Sketches at Volterra. (*a*) Le Balze di San Giusto. A road, built with blocks of ancient masonry along a precipitous ridge, ascends to a hamlet with a church (Dennis, II., p. 147). Dated, *Volterra*, 21 *May*, 1843.

(*b*) The Grotta de' Marmini. A circular chamber in the rock, supported by a pillar, and surrounded with reclining figures on sarcophagi. Signed and dated *Ipogeo, Marmini, Volterra*, 21 *May*, 1843. *S. J. A.*
Pencil on drab paper, heightened with white; roy., 16⅞ × 11⅛ in.

(*a*) Was lithographed by Ainsley.

66. Volterra, from the Road to the Seminario. Steep hills seen across a wooded valley, and surmounted r. by the town and scattered buildings l. The valley descends l., to the open country; mountains in the distance. Dated *Volterra from the road to Seminario, May* 21, 1843.
Pen and pencil with slight indigo wash on drab paper, heightened with white; roy., 10¾ × 17⅜ in.

67. Volterra, from near Pomarance. Open hilly country: on the furthest hill, Volterra. A road winds out of the foreground l.; under a hill r., a glimpse of the Cecina. Dated *Volterra, from nr. Pomarance, Mon., 22 May*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

68. Poggio di Vuetreta, and the Maremma. The edge of a rocky height l., looking out over the Maremma to the Bay of Follonica; supposed by some to be the site of Vetulonia (Dennis, II., 198). Signed and dated *La Noja. Il Puntone. Qy. Vetulonia. Vuetreta, S. J. A., Tu., 23 May*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

69. View from Massa. Rough heights with trees l.; the church and houses of Massa r., from which a road descends down a valley in the centre into the Maremma; on the horizon the sea, and r. mountains. Signed and dated *Massa, S. J. Ainsley, Wed., 24 May*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

70. Elba from Populonia. The wooded slopes of a bay, across which rise the heights of Elba. Signed and dated *S. J. Ainsley. Elba from Populonia, Sat., 27 May*, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17½ in.

71. View at Populonia. The headland, crowned with its castle, rises l., looking N. along the coast. Below r., a bay, with the Maremma and mountains beyond. Signed and dated *S. J. Ainsley, Populonia, Sat., 27 May*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

72. View at Castiglione Bernardi. A view from mounded, wooded hills sloping towards the valley of the Cornia, and looking S.W. to the distant coast and Elba beyond. (The pretended site of Vetulonia: Dennis, II., 196). Signed and dated *Castel. Bernardo al. Castiglione, the anc. Vetulonia, nr. M. Rotondo, June* 1, 1843. *S J. Ainsley.*
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

73. Elba from between Monte Rotondo and Massa. A road l., winding down into wooded valleys, beyond which is the sea and Elba r. Signed and dated *Elba, etc., from betn. Monte Rotondo and Massa. S. J. A., June* 1, 1843.
Pencil on drab paper, heightened with white; roy., 11 × 17⅜ in.

74. View near Grosseto, with the Walls of Rusellæ. High ground descending steeply r., and covered with thick woods, among which stand the walls (Dennis, II., p. 225). A valley r., with the lake of Castiglione and mountains beyond. Signed and dated *Rosellæ, 2 June*, 1843. *S. J. Ainsley.*
Pen and pencil with indigo wash, on drab paper heightened with white; roy., 11⅛ × 17½ in.

75. Porto Telamone, from the N. The town and castle of Telamone on a headland jutting from the coast. L., a bay with vessels at anchor, and beyond, Monte Argentaro; r., the island of Giglio. Signed and dated *S. J. Ainsley, Porto Telamone, Tues., 6 June*, 1843.
Pencil on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

76. View from Cosa. A fragment of ancient wall l., and another wall in ruins along the edge of a hill. Beneath and beyond, the coast, with mountains l. and the sea r. (Dennis, II., p. 245). Signed and dated *S. J. Ainsley, Cossa, Th., 8 June*, 1843.
Pencil, slightly washed with indian ink, on drab paper, heightened with white; roy., 11 × 17½ in.

77. Monte Argentaro from Cosa. The mountain is seen across a bay from high ground on which stand the ruined remains of the walls of Cosa l.; r., a tongue of land joining the mountain and the mainland and enclosing the lagoon of Orbetello. Signed and dated *Monte Argentario from Cossa, S. J. Ainsley, Th., 8 June*, 1843.
Pencil, with slight Indian ink wash, on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

78. View from Cosa, looking N. Fragment of the ancient walls r., on high ground sloping among bushes to a bay l., beyond which is the lagoon of Orbetello and beyond that the sea; r., the mountains of the coast. Signed and dated *S. J. Ainsley, Cossa, Fri., 9th June*, 1843.
Pencil, with slight Indian ink wash, on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

79. Ancient Gateway, Saturnia. L., a paved road leading in the centre to an arched gate with ancient masonry on each side of it (Dennis, II., p. 277). The ground r. rises above the wall into a mound, surmounted by a ruined square castle. Beyond l., the open country. Signed and dated *S. J. Ainsley, Saturnia, 11th June*, 1843.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

80. The same Gateway, from outside the Walls. A paved road l., leads up to the gate, which is flanked r. by huge boulders rising as high as the wall. L., the rock beneath the castle. Signed and dated *S. J. Ainsley, Saturnia*, 11 *June*, 1843; *gate 8 ft. wide, to capitals 7 ft. high.*
Pencil on drab paper, heightened with white; roy., 9⅝ × 11⅝ in.

81. Saturnia from the road to Monte Merano. L., a rough wooded slope with a fallen tree, under which a road runs towards the r., and crossing a level ascends a hill, crowned by the walls of Saturnia. Signed and dated *Saturnia from Road to Monte Meran[o], Mon.*, 12 *June*, 1843, *S. J. Ainsley.*
Pen and pencil on drab paper, heightened with white; roy., 10⅞ × 17⅝ in.

82. View of Pitigliano. A road in the fore ground leads from the r., under a cliff to a gateway, flanked by a tower, from which the ground descends sharply into a ravine l. Beyond is the town with a tower l., and a line of houses extending to the gateway and surmounting the cliff to the r. of it. Signed and dated *S. J. Ainsley, Pitigliano, Th., Corpus. Dom., June* 15, 1843.
Pencil on drab paper; roy., 10⅞ × 17⅝ in.

83. View of Sovana. Rocky slopes r., with a *columbarium* high up in the face of the cliff; l., a wooded ravine winding behind the cliff and surrounding a tongue of land projecting from the l., on which rises a ruined castle. Hills beyond. Signed and dated *S. J. Ainsley, Sovana al. Suana, Fri.*, 16 *June*, 1843.
Pencil on drab paper, heightened with white; roy., 16⅞ × 11⅝ in.

84. Tomb called "La Fontana" at Sovana. A tomb, hewn out of the cliff, with a frieze surmounted by a carved pediment, and an arched recess in the centre. On the inner wall of the recess, an Etruscan inscription (Dennis, II., p. 6). Signed and dated *S. J. Ainsley, Suana, Fri.*, 16 *June*, 1843.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

85. Tomb at Poggio Stanziale, Sovana. A square recessed tomb, formed like a portico, with carved pediment above, hewn out of the cliff; the lower part of it obscured by shrubs. Signed and dated *Poggio Stanziale, Suana, Sat.*, 17 *June*, 1843, *S. J. Ainsley.*
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.

86. Grotta Pola, Sovana. A broken wall of cliff, with the ruins of a tomb cut in the rock; one pillar, supporting the corner of a pediment, and a square pilaster attached to the rock, both fluted and with capitals, alone remaining. Signed and dated *S. J. Ainsley, Suana*, 18 *June*, 1843.
Pencil on drab paper, heightened with white; roy., 11⅝ × 17⅝ in.
Etched by Ainsley.

87. Ponte della Badia, from the N. The bridge with castle tower l., spans the Fiora, which flows under it from the foreground past masses of rock; above the rock r., grassy slopes, with goats and a goatherd. Signed and dated *S. J. Ainsley*, 1843, *Ponte della Badia.*
Pencil on drab paper, heightened with white; roy., 11½ × 17½ in.
Lithographed and etched by Ainsley.

88. View of Cortona, from the N. The walls only of the town are seen, cresting a hill which slopes up r., from the valley. Half intercepted by this hill, the plain stretches l. to Lake Thrasymene, with mountains beyond. Signed and dated *S. J. Ainsley, Cortona, Tu.*, 27 *June*, 1843.
Pencil slightly washed with indian ink on drab paper, heightened with white; roy., 10⅞ × 17⅝ in.

89. Poggio Gajella, Chiusi. A conical hill, overgrown with oak trees, with glimpses r. and l. of the plain beyond. Traces of excavations appear near the crest of the hill (Dennis, II., p. 349). Signed and dated *S. J. Ainsley, Poggio Gajella, Chiusi, Fri.*, 30 *June*, 1843.
Pencil on drab ground, heightened with white; roy., 11⅝ × 17½ in.

90. Chiusi from Poggio fica Montano. Undulating country rising into a range of hills, on the nearest of which r., is Chiusi. In the distance l., a glimpse of the Lake of Montepulciano, and mountains beyond. Signed and dated *S. J. Ainsley, Sat.*, 1 *July*, 1843, *Chiusi from Poggio fica Montano.*
Pencil on drab ground, heightened with white; roy., 10⅞ × 17⅜ in.

91. Val di Chiana from Monte di Cetona. The immense undulating vale is seen from hill slopes lightly covered with oaks. In the midst of the vale is Chiusi on its hill, with a glimpse of its lake behind; l., the lake of Montepulciano; and in the far distance, under the bounding Apennines, the Lake of Thrasymene. Signed and dated *Val di Chiana from Monte di Cetona, S. J. Ainsley, Mon.*, 3 *July*. 1844 [*sic*, ? for 1843].
Pen and pencil with slight washes on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

92. View of Arezzo. In the foreground the slopes of a hill: l., a path leads up to the trees above a cottage: r., a road winds down into the great plain, in the midst of which rises Arezzo on its hill; the Apennines beyond. Signed and dated *Arezzo, S. J. Ainsley, Th.*, 6 *July*, 1843.
Pen and pencil, with slight washes, on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

93. Fiesole from the Southern Hill. The northern crest of the hill of Fiesole seen across the hollow, with the Duomo tower rising above trees, l. Signed and dated *S. J. Ainsley, Fiesole, Wed.*, 12 *July*, 1843.
Pencil; roy., 10⅞ × 17⅜ in.

94. Fiesole, from the Bologna Road. Slopes with olives and cypresses, and with scattered houses, descending into a valley, on the other side of which rise the two hills of Fiesole, and the Duomo tower behind them; beyond, the hills across the Arno valley. Signed and dated *Fiesole from Bologna Rd., Wed.*, 12 *July*, 1843. *S. J. Ainsley, from nr. Trespiano.*
Pen and pencil, with slight washes on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

95. Fiesole, from Ponte della Badia. In the foreground l., the bridge, with houses beyond; at a little distance r., a church on higher ground, which continually rises l. to the heights of Fiesole. Signed and dated *Fiesole from Ponte della Badia, S. J. Ainsley, Th.*, 13 *July*, 1843.
Pen and pencil with slight washes, on drab paper, heightened with white; roy., 10⅞ × 17⅜ in.

96. Part of an Etruscan Pediment at Viterbo. The left half of a pediment, with carved figures in relief of warriors going to battle; two of whom l., are helping a wounded comrade. Inscribed and dated *Viterbo, Nov.* 1846. *Tallest figure*, 3 *ft.* 8 *in. Length at bot.*, 10 *ft. Greatest height*, 5 *ft.* 2 *in. Cornice*, 1 *ft.*
Pencil on drab paper, heightened with white; roy., 10⅝ × 14⅞ in.

97. Grotta dell' Alcova, Cervetri. A large tomb, discovered in 1845 (Dennis, I., p. 240), with roof carved into rafters and supported by two fluted pillars; in a large recess at the further end, a sepulchral couch with a carved pillow and two skulls upon it; in a smaller recess r., a peasant: on the floor and on the steps leading up to the main recess, scattered vases. Signed *S. J. Ainsley.*
Pencil and pen on grey paper, heightened with white; roy., 10⅜ × 14½ in.

98. Grotta dei Rilievi, Cervetri. A spacious tomb (discovered in 1850, Dennis, I., p. 249) carved out of the rock, with two pillars, and broad benches of rock surrounding the floor. In the walls, all round, a series of deep horizontal niches, with carved pillars painted red, and separated by fluted pilasters; above the niches a frieze of weapons carved in relief and coloured; similar decorations on the pillars. R., a peasant, leaning on the bench of rock.
Water-colours; roy., 10½ × 14¼ in.

99. Etruscan Circular Tomb. A circular mound with a base of stone, and fragments of walls; in the centre a doorway. Inscribed *Architrave*, 6 *by* 3; *piece of base*, 12: 9 *pieces on base, circumference* 72 *feet; height of doorway*, 3 *ft.* 6 *in.; architrave*, 1.4; *semicircular stone*, 3 *ft.; stones of roof*, 10 *ft.*
Pencil on drab paper, heightened with white; roy., 7¾ × 11⅝ in.

100. "Tomb of Aruns" at Albano. A square monument, with square pillars built of blocks of stone at each corner: on the top of two of these, l., round tapering pillars, the lower portions of which alone remain; in the centre, the ruins of a conical structure overgrown with shrubs and grass. (Dennis, I., p. 454). L., a road with trees; r., behind the monument, a church, lightly outlined.
Pencil on drab paper, heightened with white; roy., $10\frac{1}{2} \times 16\frac{1}{2}$ in.

101. Approach to a Town. R., a road winding up to the walls and buildings of a town on the top of a hill, dominated by the ruins of a mediæval fortress; l., the hill slopes down into a wooded valley.
Pencil on drab paper, heightened with white; roy., $11 \times 17\frac{3}{8}$ in.

102. View in Etruria. Rocky heights r., ending in rough boulders and bushes towards the l.; further l., a valley with hills beyond, perhaps the Tolfa hills, seen from near Corneto. Inscribed in shorthand.
Pencil on grey paper; roy. $10\frac{7}{8} \times 17\frac{3}{8}$ in.

103. An Album containing forty-five pencil sketches (a few with Indian ink, sepia, or water-colour wash) of Etruscan antiquities, &c. Most of the sketches of tombs have written memoranda on details.

(1) Landscape with rock tombs r., and a man driving goats along a road. Sepia.

(2) (*a*) Sculptures on the Wall of La Mercareccia, after Dennis. Signed and dated *S. J. Ainsley, after Dennis. Rome*, 1843.

(*b*) The Rock Tombs at Norchia, with two figures.

(3) Interior of Tombs at the Banditaccia, Cervetri, opened by the Cav^re^. Campana, spring of 1846. Signed and dated *S. Jas. Ainsley, Nov.* 29, 1846.

(4) (*a*) Galassi Tomb, Cervetri, from within, looking to the entrance. Dated 12 *April*, 1843.

(*b*) Tomb of Inscriptions, Cervetri, opened 1846. Dated 9 *Nov.* 1846.

(5) Three Sketches of the Interior of Cav. Campana's Tomb, Monte Abetone, Cervetri. Signed and dated *S. J. A., Sat.*, 29 *Nov.*, 1843.

(6) Tombs, Banditaccia, Cervetri; six sketches in three tombs, and a plan of one of them. Signed and dated *S. J. A., S.* 30 *Novr.* 1846.

(7) Interior of the Cav^re^. Campana's Tomb, Monte Abetone, Cervetri, opened 1845. Signed and dated *S. J. Ainsley, Sat., Nov.* 28, 1846.

(8) Tomb of the Military Accoutrements, Cervetri. Dated 24 *April*, 1857.

(9) (*a*) Tomb of the Military Accoutrements: the two sides. Dated *Fri.*, 24 *April*, 1857.
Water colours.

(*b*) The Two Ends of the same Tomb. Dated *Fri.*, 24 *April*, 1857.

(10) (*a*) Sculptures in the Tomb of the Military Accoutrements. Dated *Fri.*, 24 *April*, 1857.

(*b*) Tomb with Two Central Pillars at Cervetri. Dated *Th.*, 23 *Apl*, 1857.

(11) (*a*) Two Sketches: The Piazza of Tombs, and the Entrance to the Tomb of Tarquinia, or tomb with fluted columns, Cervetri. Dated 23 *April*, 1857.

(*b*) Torlonia Tomb, Cervetri. Dated 1846.

(12) (*a*) Two Sketches of the Piazza of Tombs and the Skirts of Banditaccia, Cervetri. Dated *Th.*, 23, *Fri.*, 24, *Sat.*, 25 *April*, 1857.

(*b*) Rock-tombs, Castel d'Asso. Dated 1846, *Sat., Oct.* 31.

(13) (*a*) Details of the Painted Tomb, Cervetri.

(*b*) Vases from the Painted Tomb, Cervetri. Dated 7 *Nov.*, 1846.

(14) Grotta of the Sarcophagi, Cervetri. Dated *Th.*, 23 *April*, 1857.

(15) (*a*) Details of the Torlonia Tomb, Cervetri. Dated *Nov.*, 1846.

(*b*) Sepulchre at Monte Abetone, and Outside Masonry of Torlonia Tomb. Dated 7 *Nov.*, 1846.

(16) (*a*) Details of Tombs at Cervetri. Dated *Nov.*, 1846.

(*b*) Lions and a Stag, a Painting at Cervetri. Dated *Nov.*, 1846.

(*c*) Figures from the Painted Tomb, Cervetri. Dated 7 *Nov.*, 1846.

(17) (*a*) Sketch at Cervetri. Dated *Sat.*, 25 *April*, 1857.

(*b*) Ancient Wall at Cervetri. Dated *Sat.*, 25 *April*, 1856 (1857 ?).

(18) Chamber to l. of Entrance in Cav^re^. Campana's Tomb, Monte Abettone, and Grotta of the Niche, Banditaccia, Cervetri; with a small sketch of a tomb. Signed and dated *S. J. A., Nov.* 29, 1846.

(19) Fidenæ.

(20) Fidenæ; another view.

(21) Unfinished Sketch of a Bridge, with houses and hills beyond.

(22) Two Unfinished Sketches of Woods and Hills at Bomarzo. Dated *Sat.*, 5 *Nov.*, 1842.

(23) View of a Town in Etruria, perhaps Corneto.

(24) Valley, with the Site of Tarquinia, and Corneto in the Distance. Dated *Sat.*, 18 *June*, 1842.

(25) Three Sketches: Orbetello from Monte Argentaro, Site of Cosa from Monte Argentaro, Orbetello and Monte Argentaro. Signed and dated *S. J. A. Fri.*, 9 *June*, 1843.

(26) Two Sketches of Volterra from near the Era. Signed and dated *S. J. Ainsley*, 21 *May*, 1843.

(27) A Sheet of Six Plans and Sections of a Tomb; La Fontana, Sovana (?).

(28) Sheet of Plans of the Tomb La Fontana at Sovana.

(29) Sheet of Sketches and Plans of Etruscan Tombs.

(30) View near Perugia. Signed and dated *S. J. Ainsley, Th.*, 11 *May*, 1843.

(31) (*a*) Interior Door of a Tomb at Veii. Dated 18 *Apl.*, 1846.

(*b*) Opening of a Tomb, with Sculptured Lions, seen over Woods, Veii. Dated 18 *Apl.*, 1846.

(32) (*a*) Rock-Tombs at the r. of the Valley, Norchia. Dated *Fri.*, 30 *Oct.*, 1846.

(*b*) Rock-Tombs at Norchia, with Mediæval Ruins l.

(33) View of Voltera, with Etruscan walls on heights in the foreground r. Signed and dated *S. J. A., Fri., May* 19, 1843.

(34) Tomb called La Fontana at Sovana; with plans. Signed and dated *S. J. Ainsley, Wed.*, 14 *June*, 1843.

(35) Reclining Figure from Toscanella (now in the British Museum). And capital and base of a pillar in a tomb at Vulci. Dated *Sat.*, 9 *July*, 1842.

(36) Sheet of Sketches and Plans of Tombs at Sovana. Signed and dated *S. J. A., Wed.*, 14 *June*, 1843.

(37) Temple Tombs at Norchia. Dated, *Fri.*, 30 *Oct.*, 1846.

(38) (*a*) Rocks and Cliffs at Sovana. Signed and dated *S. J. Ainsley*, 18 *June*, 1843.

(*b*) A Bridge, with a Distant View of a Town on a Hill, perhaps Fiesole.

(39) Paintings of Banqueters in the Tomba del Colle Casuccini, Chiusi. (Dennis, Vol. II., p. 321). Signed and dated *S. J. Ainsley*, 2 *July*, 1843. Water colours.

(40) Paintings of Charioteers and Athletes in the Casuccini Tombs, Chiusi. Signed and dated *S. J. Ainsley*, 2 *July*, 1843. Water colours.

(41) Procession of Dancers and Musicians; painting in a tomb at Tarquinii. Engraved in 'Monumenti del Instituto,' II., Pl. v., but without the inscription here given.

(42) Tracing from the Engraving in the 'Monumenti.'

(43) View of the Rock-Tombs at Norchia; the same view as that described above, No. 45.

(44) Inscription from the Arch of Septimius Severus in the Roman Forum. Tracing.

(45) (*a*) Roof and Doorway of a Tomb; slight sketch.

(*b*) Moulding from a Tomb at Norchia. Dated *Fri.*, 30 *Oct.*, 1846.

(*c*) Interior of a Tomb; slight sketch.

(*d*) Relief of a Procession, Norchia. Dated *Fri.*, 30 *Oct.*, 1846.

104. Note-book, containing extracts from Inghirami and other writers on the various sites of Etruria. ff. 73. upr., $7\frac{3}{4} \times 4\frac{3}{4}$ in.

105. Sketch-book, containing about 27 slight pencil sketches of scenes in Sicily and Etruria (Corneto, Toscanella), 3 plans, and various MS. jottings accompanied with notes of ornaments and inscriptions.
Dated from 8 May to 10 July, 1842. ff. 40. obl., $4\frac{7}{8} \times 7\frac{7}{8}$ in.

106. Sketch-book, containing about 41 sketches, most of them fairly finished, in pencil, pen and ink, or wash (some only slight memoranda), of Monte Alto, Ponte della Badia, Corneto, Toscanella, Montefiascone, Orvieto, Ferenti, Ponte Sodo, Veii, Sutri, Castel d' Asso, Vulci.
Dated from 8 June to 16 Nov., 1842. ff. 39. obl., $8\frac{5}{8} \times 11\frac{1}{4}$ in.

107. Sketch-book, containing about 17 slight sketches, in pencil, pen and ink, of wash, of Genzano, Nemi, Albano, Veii, Castel d' Asso, Bomarzo; together with MS. notes and descriptions of tombs.
Dated from 14 Oct. to 15 Nov., 1842. ff. 24. obl., $4\frac{1}{2} \times 7\frac{5}{8}$ in.

108. Sketch-book, containing about 56 slight pencil memoranda of Montefiascone, Ferenti, Tivoli, Licenza, Subiaco, Cervaro, Vico Varo, together with MS., jottings and notes of ornaments, etc.
Dated from 15 July to 6 Oct., 1842. ff. 89. obl., $5 \times 7\frac{1}{4}$ in.

109. Sketch-book, containing about 43 pencil sketches, nearly all slight memoranda, of Cervetri, Fidenæ, Veii, Galera, Nepi, Civita Castellana, Falleri, Terni, Todi, Assisi, Perugia, Volterra, Lake Thrasymene, Monte Cuboli, Vuetreta, Populonia, Massa; with MS. notes and descriptions.
Dated from 10 April to 30 May, 1842. ff. 72. obl., $5 \times 7\frac{1}{4}$ in.

110. Sketch-book, containing about 42 sketches, most of them fairly finished, some with slight wash, some rough outlines only, of Cervetri, Fidenæ, Galera, Nepi, Falleri, Sutri, Perugia, Civita Castellana, Narni, Spoleto, Assisi, Volterra, Vuetreta, Massa, Populonia, Elba; with MS. notes.
Dated from 11 April to 29 May, 1843. ff. 39. obl., $7\frac{7}{8} \times 10\frac{1}{2}$ in.

111. Sketch-book, containing about 48 pencil sketches, almost all slight memoranda only, of Monte Rotondo, Rusellæ, Porto Telamone, Saturnia, Sovana, Pitigliano, Monte di Cetona, Cortona, Montepulciano, Chianciano, Fiesole, Genoa, Turin; with MS. jottings and descriptions, plans, details of sculpture, inscriptions, etc.
Dated from 31 May to 28 July, 1843. ff. 71. obl., $5 \times 7\frac{1}{4}$ in.

112. Sketch-book, containing about 46 pencil sketches, some with considerable detail, of Massa, Castiglione Bernardi, the Maremma, Monte Rotondo, Rusellæ, Cosa, Pitigliano, Sovana, Chiusi, Cortona, Arezzo, Fiesole; with MS. notes and descriptions.
Dated from 30 May to 12 July, 1843. ff. 49. obl., $6\frac{7}{8} \times 9\frac{3}{8}$ in.

All the above were bequeathed by Mr. Ainsley, July, 1874.

ALEXANDER, John (worked about 1715–1752). Painter and etcher; born in Scotland and pupil of Alexander Jamesone; worked in Italy, at Florence, and in 1715 was at Rome, where he published, 1718, a set of etchings after Raphael; returned to Scotland 1720, and painted portraits and historical pictures.

1. View of Santa Croce in Gerusalemme, Rome. The church stands in l. centre with scattered houses around it and vineyards in the foreground; behind is the long line of the Claudian Aqueduct, ending l. in the Porta Maggiore, and behind that the Alban hills. On a bank r., a reclining figure with a staff. Signed and dated *Alexr. delint. Romæ* 1715. *Veduta di Sta. Croce in Gierusallemma.*
   Indian ink and sepia wash, with pen outlines; roy., 8⅞ × 16⅝ in.
   Purchased June, 1869.

ALEXANDER, William (b. 1767, d. 1816). Water-colour painter; born at Maidstone; student at Royal Academy; visited China 1792–94 as draughtsman to Lord Macartney's embassy; illustrator of several books of travel and costume; in 1808 appointed Keeper of Prints and Drawings in the British Museum (then first constituted as a separate Department).

1. Portrait of the Artist. Half length, full face, with a patch over the right eye. Inscribed *From myself, done at sea.* 179... *W. A.*
   Pencil and Indian ink, tinted with water colours; roy., 9¾ × 7⅝ in.
   Presented by Edward Hughes, Esq., August, 1897.

2. Sketch for a Portrait of the Hon. Henry Cavendish, F.R.S. Whole-length sketch of the philosopher in profile, turned to the l. as if walking: his r. hand thrust in his coat, his l. hand held behind him; he wears a wig and three-cornered hat. Inscribed at top: *Stockings and Breeches to be very loose, upper part of the boots to be cloth, coat to be loose and longer. Black breeches and white cotton stockings.* At bottom, in another hand: *Cavendish, Esq., F.R.S., Trustee of the British Museum,* 1812 (*sic*).
   Pencil and Indian ink wash; roy., 8⅛ × 6 in.
   Acquired before 1837.
   Henry Cavendish, b. 1731, d. 1810, famous for his scientific experiments, especially those on the composition of air and of water (1783), and the density of the earth (1798), suffered from a morbid shyness, and lived a recluse life, entirely devoted to science.

3. Chinese Barges of Lord Macartney's Embassy preparing to pass under a Bridge. A wide stream or canal flowing under a one-arched bridge in the centre towards the spectator; adjoining the bridge l., a second smaller one crosses a tributary. Two barges lower their masts to pass under the bridge; two others wait by the bridge r., and a fifth, on which a man in European dress is sketching, follows in the foreground. Other smaller boats crowding the river; groups of figures on the bridges and banks, and houses which r. surround an open space with a fortified gate in the centre. Signed and dated *Wm. Alexander,* 96.
   Water colours over Indian ink; roy., 12 × 18⅛ in.
   Engraved with variations by W. Byrne in Sir G. L. Staunton's 'Authentic Account of Lord Macartney's Embassy,' published 1797.
   Purchased May, 1857.

4. Axe-Grinders at Work. A man seated on a high trestle and seen in front, sharpening his axe on a large stone wheel, which another man l., seen behind, turns by a crank. Trees behind.
   Indian ink and pencil, slightly washed with water colours; roy., 9 × 7 in.
   Purchased July, 1859.

5. Sketch of a Coach. A two-wheeled coach, unharnessed and seen from behind; r., a pair of high boots.
   Pencil and Indian ink wash; roy., 5¼ × 5¾ in.
   Purchased August, 1861.

6. Two on one mount, roy., viz.:—
   (*a*) Portrait Sketch of the Purveyor to Lord Macartney's Embassy.
   Water colours and pencil; 7⅛ × 5¾ in.
   Aquatinted with added detail in Alexander's 'Costume of China,' 1805.
   (*b*) Chinese Fishing Boat, with Contrivance for Lifting the Net.
   Indian ink with pen outlines; 6⅜ × 9 in.
   Aquatinted with additions in 'Costume of China.'
   Presented by John Henderson, Esq., January, 1863.

7. Chinese Foot-Soldier or Tiger of War. In striped uniform.
Water colours; roy., 10⅛ × 6⅞ in.
Aquatinted in 'Costume of China.'

8. A Soldier of Chu-San. With match-lock gun.
Water colours; roy., 9⅜ × 6⅝ in.
Aquatinted with landscape and figures added in 'Costume of China.'

9. Trackers of Barges cooking Rice at a Stove.
Water colours; roy., 10¼ × 14⅜ in.
Aquatinted in 'Costume of China.'

10. Chinese Standard Bearer.
Water colours; roy., 12¼ × 8 in.
Aquatinted with modifications in the landscape background in 'Costume of China.'

Nos. 7–10 presented by John Henderson, Esq., May, 1865.

11. View of a House in Westhumble Lane, near Dorking, Surrey. The end of a gabled house, with small outhouse adjoining l., by a door in which stands a woman; r., a fence over which rises the side of a house, partly hidden by a massive chimney, built in it; trees behind. (The house still exists, much altered).
Indian ink wash over pencil; roy., 8¾ × 7 in.

Presented by John Deffett Francis, Esq., December, 1874.

12. Portrait Sketch of William Hughes. A head in profile in a downcast attitude and with dejected expression. Inscribed *Wm. Hughes, Born ye 12th of July*, 1745 *O.S.—A sketch of a Poor Sinner Pleading for pardon for Jesus sake.*
Pen and ink; roy., 4¾ × 3¾ in.
It is doubtful if this sketch is by W. Alexander.

Presented by William Hughes Willshire, Esq., M.D., February, 1877.

13. Ping-Tze-Muen, one of the Western Gates of Pekin. A three-arched bridge across a stream which flows from the foreground l. into the distance r. On the further side, the wall of Pekin, stretching parallel with the water; in the wall opposite the bridge, a gate, with two towers rising above it. Boats on the water and many figures on both banks. Signed and dated *W. Alexander f.* 1799.
Water colours over Indian ink; roy., 11¼ × 17¾ in.
The same subject with variations was engraved, 1796, by J. Dudley in Staunton's 'Authentic Account.'

Purchased August, 1882.

14. Five on one mount, roy., viz.:—
(*a*) Plan of the Druidical Circle at Rollright, Oxon.
Pencil and indian ink; 5⅝ × 3⅝ in.
At the back of the drawing are some particulars of the circle, which is about a mile S.E. of Long Compton. At the N. end of the circle is a stone called the King's Stone, the tradition about which is expressed in a rhyme:—

If Long Compton thou canst see,
King of England thou shalt be;

Long Compton being invisible from the stone itself. The plan was made 6 July, 1807.

(*b*) The King's Stone, Rollright. E. side. Inscribed, *E^t. view.*
Pencil and water colours; 3½ × 6 in.

(*c*) The same: W. side. Inscribed, *W^t. side.*
Pencil and water colours; 3½ × 6 in.

(*d*) The same: S. side. Inscribed *S^o. view.*
Pencil and water colours; 3½ × 6 in.

(*e*) The same: N. side. Inscribed *N^o. side.*
Pencil and water colours; 3½ × 6 in.

15. Five on one mount, roy., viz.:—
The Knights, a Group of Stones at Rollright, Oxon.

(*a*) From the S.E. Inscribed *S^o. E^t.*
Pencil and water colours; 3½ × 6 in.

(*b*) From the N.W. Inscribed *N°. West.*
Pencil and water colours; 3½ × 6 in.

(*c*) From the E. R., a man seated on a stone. Inscribed, *E'. side.*
Pencil and water colours; 3½ × 5⅞ in.

(*d*) From the S.W. Inscribed *S°. W'.*
Pencil and water colours; 3½ × 5⅞ in.

(*e*) From the W. Inscribed, *W'. side.*
Pencil and water colours; 3½ × 5⅞ in.

Nos. 14 and 15 were purchased July, 1888.

[16–18.] Three Copies of Chinese Drawings, illustrating Processes in the Preparation of Tea.
Indian ink with pen outlines.

16. Picking the Leaves.
Imp., 15⅞ × 19¾ in.

17. Sifting the Leaves.
Imp., 15¼ × 19¾ in.

18. Drying the Leaves.
Imp., 15¼ × 19¾ in.
Purchased before 1837.

19. Approach of the Emperor of China to his Tent in Tartary, to receive the British Ambassador, 1793. An open space before a richly ornamented tent, flanked by several rows of Chinese court dignitaries. Others advance along the front l., and among them the Emperor carried in a chair, on the shoulders of his attendants, to meet the Ambassador, who heads his suite r. Hills and the open country behind. Signed and dated *W. Alexander f.* 96.
Water colours; atl., 15⅞ × 23⅞ in.
Engraved 1796, with variations, by J. Fittler in 'Staunton's Account.'[1]

20. Quong Fou. A Chinaman, standing, whole length, full face. Signed and dated *W. A.* 1793.
Water colours over Indian ink; 7⅞ × 4¼ in.
Inserted in Vol. IV. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., in November, 1867.

21. Corner of Chancery Lane, from Fleet Street. An old gabled house with ornaments in carved wood occupies the l. corner.
Water colours over Indian ink; 9¼ × 7⅛ in.
Inserted in Vol. VIII. of the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., in 1811.

22. An Album containing 82 drawings in water colours of Chinese subjects.

(1) Portrait of Tchien-Lung, Emperor of China, in the 84th year of his age and 57th of his reign. Signed and dated *W. Alexander*, 96.

(2) Front View of a Boat, containing members of the Embassy, passing from one canal to another by being hauled up an inclined plane. Signed *W. A.*
Aquatinted, with variations, in 'Costume of China.' See also plan in Pl. 34 of 'Staunton's Account.'

(3) Stern View of the Same Boat and Machinery. Signed *W. A.*

(4) The City of Tong-tchou-fow, from the Pei-ho, 12 miles from Pekin. Signed and dated *W. A.*, 96.

(5) Portrait of Van-ta-Zhin, a military mandarin, who had charge of the Embassy in China. Signed and dated *W. A.*, 96.
A different sketch of the same person, aquatinted by T. Medland, is in Barrow's 'Travels in China,' 1804.

(6) Punishment of the Tcha or Cangue. Signed *W. A.*
Engraved, with differences, by John Hall in 'Staunton's Account,' Pl. 28.

[1] From 'Alexander's Journal' (see below, No. 26) it appears that he was left behind at Pekin, and did not go to Tartary with the Embassy. This drawing must therefore have been made from a sketch by another hand, probably Captain Parish.

(7) Tradesman of China writing at Desk.

(8) Chow-ta-Zhin, a Mandarin of the Civil Department.
An aquatint of the same subject with differences in 'Costume of China.'

(9) Portrait of the Purveyor to the Embassy.
Cf. the drawing described above, No. 3 (*a*), and the aquatint in 'Costume of China.'

(10) A Chinese Soldier in his Common Dress.
The same subject aquatinted with considerable differences in 'Costume of China.'

(11) An Actor in the Character of an Enraged General.
A different sketch of the same subject in 'Costume of China.'

(12) A Tiger of War.
A different sketch of the same subject among the mounted drawings (supra: No. 4) and in 'Costume of China.'

(13) A Bonze or Priest.
A different sketch of the same subject in 'Costume of China.'

(14) Tartar Boat Girl of Macao.

(15) Soldier in Undress: dated *Tcha-san, Nov.* 28, 1793.

(16) A Mandarin's Attendant: dated *Pekin, Sep.* 9, 1793.

(17) A Peasant's Wife.

(18) A Mandarin in Full Court Dress.

(19) A Chinese of the Middle Class.

(20) A Soldier in Full Uniform.
A different sketch of the same subject in the 'Costume of China.'

(21) A Chinese Labourer.

(22) A Standard-bearer.
A different sketch of the same subject among the mounted drawings (supra: No. 7) and in 'Costume of China.'

(23) A Soldier in a Common Dress armed with Matchlock Gun.

(24) A Soldier of Cochin China.
A drawing of the same subject aquatinted by Medland in Barrow's 'Voyage to Cochin China.'

(25) Portrait of the Fou-yen of Canton at an English Dinner; *Jan.* 8, 1794.

(26) Natives of Cochin China: two studies of heads.

(27) A Chinese Pilot.

(28) Providence, an Idol in one of the Temples of Tong-tchow.

(29) Lui-shin, the Chinese God of Thunder.

(30) A Mandarin's Lady and her Attendant.

(31) A Mandarin and his Servant.

(32) A Mandarin's Servant, and Female Peasant.

(33) Two Peasants dressed for Rainy Weather.
Aquatinted with variations and additional figures in 'Costume of China.'

(34) A Lady of Rank and her Servant.
The same figures with the addition of a third in 'Costume of China.'

(35) A Peasant and his Child.
Aquatinted with additional figures in 'Costume of China.'

(36) A Tartar Boat-woman of Canton and her Family.

(37) Children at Play.

(38) A Group of Boatmen preparing for Dinner.

(39) Peasants equipped for a Shower, with Umbrellas, etc.

(40) Labourers towing a Vessel.

(41) Labourers watering the Rice-fields with a Chain Pump.

(42) A Peasant bruising Rice.

(43) A Mandarin in his Sedan Chair.

(44) Two Peasants watering Rice-fields by swinging a Basket.

(45) Fishermen carrying their Boat with Fishing Birds on it.

(46) A Rock of Extraordinary Shape in Tartary, from a sketch by Captain Parish.

(47) A Pai-loo or Triumphal Arch.

(48) Grotto, where Camoens wrote his Lusiad.

(49) Tower near the City of Tientsin.

(50) A Pagoda.

(51) Ruins of a Bridge at San-win-wey; dated *Aug.* 16, 1793.

(52) A Temple.

(53) A Group of Chinese Tombs and Monuments.

(54) A Summer House.

(55) Lui-fung-ta, the Temple of the Thundering Winds.

(56) The Shrine of an Idol, or Joss-house.

(57) A Chinese Bridge.

(58) A Mandarin's Residence.

(59) A Mutilated Pagoda.

(60) A Military Post.

(61) An Accommodation Barge in which Part of the Embassy sometimes travelled.

(62) A Trading Vessel under Sail.

(63) Fishing-boat, with Contrivance for raising the Net.
Cf. a similar sketch, No. 3 (*b*), of the mounted drawings, and 'Costume of China.'

(64) A Ship of War.

(65) A Vessel in which Part of the Embassy travelled from Ning-po to Tchu-san.

(66) Three Vessels at Anchor in the River of Ning-po.
Aquatinted, with differences, in 'Costume of China.'

(67) One of the Vessels used by the Embassy.

(68) A Mandarin's Pleasure Barge.

(69) A Mandarin's Accommodation Barge for his Wives and Family.

(70) The Travelling Barge of Van-ta-zhin.
Aquatinted, with modifications, in 'Costume of China.'

(71) Broadside View of a Ship of War.
Aquatinted, with additions, in 'Costume of China.'

(72) A Trading Ship at Anchor.

(73) A Laundry Boat.

(74) The Loo-za, or Fishing Bird of China.

(75) Monument of Col. Cathcart at Angeru Point, in Java.

(76) A Wheel for raising Water to supply the Rice Fields.
Engraved by W. Skelton in Staunton's 'Account,' Pl. 44.

(77) A Bell hung before one of the Temples at Tong-tchiou-fou.

(78) Various Weapons and Warlike Instruments.

(79) Bronze Urn at Tong-tchiou-fou, and Plough; drawn at Tchu-san.

(80) A Sceptre of Agate and a Block of Agate on a Marble Pedestal.

(81) Bronze Lion at Yuen-min-yuen, and Studies of Ladies' Feet with and without Shoes.

(82) A Compass and an Anchor of Wood pointed with Iron.

Purchased from the Rev. Charles Burney in May, 1865.

[23, 24.] Two Albums containing studies in pencil and monochrome wash for the engravings in the official publication, 'A Description of the Collection of Ancient Terra-cottas in the British Museum,' London, 1810, 4to.; and 'A Description of the Collection of Ancient Marbles in the British Museum,' London, 1812, 4to.

Two volumes of proof engravings from these studies are also in the department.

23. Vol. I. containing studies for 'Ancient Terra-cottas' and for 'Ancient Marbles,' Part I.

[Terra-cottas.]

(1) Fragment of a Bas-relief, with Tripod, Lyre and Raven.
For vignette in title-page engraved by G. Cooke.

(2) View of S. Side of the First Room in the Gallery of Antiquities, British Museum.
For Plate I., engraved by Henry Moses.

(3) View of N. Side of First Room.
For Plate II., engraved by H. Moses.

(4) Statue of a Female, probably one of the Muses. (No. 1 of the 'Description.')

(5) (*a*) Bas-relief of a Combat between two Amazons and two Griffins. (No. 4.)

(*b*) Bas-relief of the Head of a Triton between two Cupids riding on Dolphins. (No. 5.)
For Plate IV., engraved by H. Moses.

(6) Bas-relief of Bacchus and Cupid, before whom a Bacchante dances and plays. (No. 6.)
For Plate V., engraved by R. Rhodes.

(7) Two Bas-reliefs joined together, representing a Combat between Arimaspi and Griffins. (Nos. 7 and 8.)
For Plate VI., engraved by C. Heath.

(8) (*a*) Bas-relief of Medusa's Head, with an Eagle on either Side seizing the Snakes in her Hair. (No. 10.)

(*b*) Bas-relief of two Youths giving Drink to two Chimæras. (No. 11.)
For Plate VII., engraved by Anker Smith.

(9) (*a*) Bas-relief of a mourning Lady seated among her Attendants. (No. 12.)

(*b*) Bas-relief, imperfect, with Minerva at the Head of Medusa. (No. 13.)
For Plate VIII., engraved by Bromley.

(10) (*a*) Bas-relief of Bacchus and a Bacchante. (No. 14.)

(*b*) Bas-relief, imperfect, with Heads of Jupiter and Minerva. (No. 15.)
For Plate IX., engraved by Neagle.

(11) Bas-relief of Minerva superintending the Building of the Argo. (No. 16.)
For Plate X., engraved by W. Skelton.

(12) (*a*) Bas-relief of Venus riding on a Triton. (No. 17.)

(*b*) Bas-relief of Victory pouring a Libation to Apollo. (No. 18.)
For Plate XI., engraved by J. Fittler.

(13) (*a*) Bas-relief of a Sacred Candelabrum between two Priestesses. (No. 19.)

(*b*) Bas-relief of Nestor and the wounded Machaon, among Attendants. (No. 20.)
For Plate XII., engraved by A. Cardon.

(14) Bas-relief of Bacchus and a Faun. (No. 21.)
For Plate XIII., engraved by L. Schiavonetti.

(15) (*a*) Bas-relief of Ampelus between two Fauns, kneeling and playing to him. (No. 22.)

(*b*) Bas-relief of Spring and Summer. (No. 23.)
For Plate xiv., engraved by W. Skelton.

(16) (*a*) Bas-relief of Victory sacrificing a Bull. (No. 24.)

(*b*) Bas-relief, imperfect, of Perseus with Medusa's Head. (No. 25.)
For Plate xv., engraved by Anker Smith.

(17) (*a*) Bas-relief of Victory sacrificing a Bull. (No. 26.)

(*b*) Bas-relief, imperfect, with a Bacchante offering a Basket of Figs to the Goddess Pudicitia. (No. 27.)
For Plate xvi., engraved by W. Skelton.

(18) (*a*) Bas-relief of two Fauns gathering Grapes. (No. 28.)

(*b*) Bas-relief of Bacchus and a Faun, with a Bacchante and a Panther. (No. 30.)
For Pate xvii., engraved by W. Skelton.

(19) (*a*) Bas-relief of two Fauns looking into a great Vase full of Wine. (No. 31.)

(*b*) Bas-relief, imperfect, of a Trophy raised by Trajan to record his Conquest of the Dacians. (No. 32.)
For Plate xviii., engraved by W. Bromley.

(20) (*a*) Bas-relief of Paris carrying off Helen in a Chariot. (No. 34.)

(*b*) Bas-relief with Imitations of Egyptian Hieroglyphics. (No. 35.)
For Plate xix., engraved by G. Cooke.

(21) (*a*) Bas-relief of an Egyptian Scene, with a Boat on the Nile and Crocodiles and Ibises. (No. 36.)

(*b*) Bas-relief, imperfect, with a Vase and a Panther. (No. 37.)
For Plate xx., engraved by G. Cooke.

(22) Statue of Urania. (No. 38.)
For Plate xxi., engraved by Worthington.

(23) Statue of a Muse, the head of which is lost. (No. 40.)
For Plate xxii., engraved by W. Skelton.

(24) (*a*) Bas-relief of Osiris between Two Sphinxes. (No. 42).

(*b*) Bas-relief of Three Cupids supporting Festoons of Fruit. (No. 43).
For Plate xxiii., engraved by G. Cooke.

(25) (*a*) Bas-relief of the Infant Bacchus carried in a Cradle by a Faun and a Bacchante. (No. 44.)

(*b*) Bas-relief with a Head of Pan between the Heads of Two Satyrs. (No. 45.)
For Plate xxiv., engraved by L. Schiavonetti.

(26) Bas-relief of Icarius receiving Bacchus as a Guest. (No. 47.)
For Plate xxv., engraved by Anker Smith.

(27) (*a*) Bas-relief of Two Fauns on the Backs of Panthers with a Vase between. (No. 48.)

(*b*) Bas-relief of a Bull and Lion running in contrary Directions. (No. 49.)
For Plate xxvi., engraved by G. Cooke.

(28) (*a*) Bas-relief of a Lighted Candlestick standing between two Priestesses. (No. 50.)

(*b*) Bas-relief of Figures of Autumn and Winter. (No. 51.)
For Plate xxvii., engraved by Neagle.

(29) (*a*) Bas-relief, imperfect, of the Goddess Salus feeding a Serpent. (No. 52.)

(*b*) Bas-relief of a Warrior consulting Apollo. (No. 53.)
For Plate xxviii., engraved by W. Bromley.

(30) Bas-relief of two Priestesses with Baskets on their Heads, before a Lighted Candelabrum. (No. 54.)
For Plate xxix., engraved by Neagle.

(31) (*a*) Bas-relief of Theseus slaying a Centaur. (No. 55.)
(*b*) Bas-relief of Fauns treading out Grapes in a Wine Press. (No. 59.)
For Plate xxx., engraved by W. Bromley.

(32) (*a*) Bas-relief of a Chariot Race in the Circus at Rome. (No. 60.)
(*b*) Bas-relief with a Mask of Bacchus between those of Silenus and a Faun. (No. 62.)
For Plate xxxi., engraved by G. Cooke.

(33) (*a*) Bas-relief of two Dacian Captives in a Car drawn by two Horses. (No. 65.)
(*b*) Bas-relief of a Head of Jupiter Ammon, supported by Winged Fauns. (No. 66.)
For Plate xxxii., engraved by C. Heath.

(34) (*a*) Bas-relief of two Aged Fauns gathering Grapes. (No. 67.)
(*b*) Bas-relief of Victory standing on a Plant. (No. 68.)
For Plate xxxiii., engraved by W. Bromley.

(35) (*a*) Bas-relief of two Fauns gathering Grapes. (No. 69.)
(*b*) Bas-relief of Victory sacrificing a Bull before an Altar on a Tripod. (No. 70.)
For Plate xxxiv., engraved by W. Skelton.

(36) (*a*) Bas-relief, imperfect, of Theseus on Horseback slaying an Amazon. (No. 71.)
(*b*) Bas-relief of Venus seated on a Swan. (No. 72.)
For Plate xxxv., engraved by Neagle.

(37) (*a*) Bas-relief of Cupid and Psyche, under the Form of a Butterfly. (No. 73.)
(*b*) Bas-relief of Cupid flying. (No. 74.)
For Plate xxxvi., engraved by Neagle.

(38) Terminal Head of the Bearded Bacchus. (No. 75.)
For Plate xxxvii., engraved by W. Skelton.

(39) Female Statue crowned with Ivy; perhaps Thalia. (No. 76.)
For Plate xxxviii., engraved by Worthington.

(40) Female Statue. (No. 78.)
For Plate xxxix., engraved by Worthington.

(41) Female Statue; probably Juno. (No. 79.)
For Plate xl., engraved by W. Bromley.

[Ancient Marbles, Part I.]

(42) Bas-relief with the Head of Hercules between Terminal Statues of Pan and Priapus.
For vignette on titlepage of 'Ancient Marbles,' Part i., engraved by G. Cooke.

(43) View of the Gallery of Antiquities from the Second Room.
For a Plate prefixed to 'Ancient Marbles,' Part i., engraved by H. Moses.

(44) Colossal Head of Minerva.
For Plate i, engraved by C. Picart.

(45) The same Head seen in Profile.
Not engraved.

(46) (*a*) Circular Funeral Urn with Relief of a Battle between Romans and Germans.
(*b*) The Relief on the same Urn, represented at length.
For Plate ii., engraved by Thomson.

(47) One of the Supports of a Tripod Table, with the Head and Foot of a Lion.
For Plate iii., engraved by Picart.

(48) Female Statue, or Caryatid.
For Plate iv., engraved by W. Bromley.

(49) Candelabrum, considerably restored, with a Figure on the Pedestal, and Two Figures on the other sides, separately represented.
For Plate v., engraved by Thomson.

(50) The Triangular Base of a Candelabrum, with a Genius holding the Helmet of Mars; and the other sides, with Two other Genii, holding his Sword and his Shield, separately represented.
For Plate vi., engraved by C. Armstrong.

(51) (*a*) A Vase ornamented with a Relief of Bacchanalian Figures.

(*b*) The same Relief represented at length.
For Plate vii., engraved by Armstrong.

(52) A Statue of Venus naked to the Waist, with Left Arm raised.
For Plate viii., engraved by C. Picart.

(53) (*a*) A Vase, ornamented with Bacchanalian Figures in relief.

(*b*) The same Relief represented at length.
For Plate ix., engraved by W. Bromley.

(54) Fountain ornamented with Foliage.
For Plate x., engraved by Thomson.

(55) Colossal Head of Hercules.
For Plate xi., engraved by C. Heath.

(56) Colossal Head of Hercules.
For Plate xii., engraved by C. Picart.

(57) Head of a Griffin, a Fragment of one of the Supports of a Tripod.
For Plate xiii., engraved by Picart.

(58) The Four Sides of the Capital of a Votive Cippus, ornamented with Subjects relating to Bacchus.

(59) Part of a Support of a Table, consisting of a Double Volute with a Figure of Victory.
For Plate xv., engraved by Armstrong.

(60) Colossal Head of Minerva.
For Plate xvi., engraved by C. Picart.

24. Vol. II., containing studies for 'Ancient Marbles,' parts ii. and iii.

[Part II.].

(1) Bas-relief with the Masks of Comedy and Tragedy.
For vignette on title-page of 'Ancient Marbles.' Part ii. Engraved by G. Cooke.

(2) View of the Third Room in the Gallery of Antiquities, W. Side.
For a plate prefixed to 'Ancient Marbles.' Part ii. Engraved by H. Moses.

(3) View of the same Room; E. Side. For a plate prefixed to 'Ancient Marbles.' Part ii., engraved by H. Moses.

(4) Bas-relief of a Nymph resisting the Importunities of a Faun.
For Plate i., engraved by E. Scriven.

(5) Bas-relief of a Candelabrum.
For Plate ii., engraved by Burnett.

(6) Bas-relief of a Funeral Column, with a Stork and three Geese near a Statue of Priapus.

(7) Bas-relief of Bacchus received as a Guest by Icarius.
For Plate iv., engraved by Burnett.

(8) Bas-relief of a Father and two Sons consulting the Oracle of Apollo.
For Plate v., engraved by Romney.

(9) Bas-relief of a Youth taming a Horse.
For Plate vi., engraved by C. Armstrong.

(10) Bas-relief of Hercules subduing the Stag of Œnoe.
For Plate vii., engraved by Rivers.

(11) A Marble in Three Divisions, each with Sculptures in High Relief.
For Plate IX., engraved by J. C. Bromley.

(12) Bas-relief of Vine Branches suspended between the Skulls of Bulls with a Mask of a Laughing Faun above.
For Plate X., engraved by Thomson.

(13) Bas-relief of Castor and Pollux on Horseback.
For Plate XI., engraved by J. C. Bromley.

(14) Bas-relief of a Bacchanalian Procession of Three Figures and a Panther.
For Plate XII., engraved by L. T. Wedgwood.

(15) Bas-relief of Victory pouring a Libation to Apollo.
For Plate XIII., engraved by Burnett.

(16) Bas-relief with an Arabesque Ornament.
For Plate XIV., engraved by J. C. Bromley.

(17) Bas-relief of Nessus carrying Deianeira in his arms.
For Plate XV., engraved by J. C. Bromley.

(18) Bas-relief of a Cow suckling her Calf and drinking at the same time.
For Plate XVI., engraved by G. Cooke.

(19) Two Terminal Heads, joined back to back, of Bacchus under a Male and Female Form.
For Plate XVII., engraved by H. Cook.

(20) Statue of Fortune with a Modius on her Head, a Rudder in her right Hand, and a Cornucopia in her left.
For Plate XVIII., engraved by Cheesman.

(21) Terminal Head of the Bearded Bacchus.
For Plate XIX., engraved by T. Woolnoth.

(22) A Head, perhaps of Hippocrates.
For Plate XX., engraved by Holl.

(23) A Head of Mercury.
For Plate XXI., engraved by C. Picart.

(24) Statue of Venus.
For Plate XXII., engraved by W. Bromley.

(25) Heroic Head.
For Plate XXIII., engraved by W. Bromley.

(26) Statue of a Laughing Faun.
For Plate XXIV., engraved by J. Scott.

(27) Terminal Head of Homer.
For Plate XXV., engraved by W. Bromley.

(28) Bust of Sophocles.
For Plate XXVI., engraved by Angus.

(29) Terminal Head of the Bearded Bacchus.
For Plate XXVII., engraved by E. Scriven.

(30) Female Figure seated on the Ground; perhaps a Nymph of Diana.
For Plate XXVIII., engraved by Worthington.

(31) Terminus of the Bearded Bacchus, crowned with a narrow Diadem.
For Plate XXIX., engraved by W. Skelton.

(32) Terminal Head of the Bearded Bacchus crowned with a broad Diadem.
For Plate XXX., engraved by Worthington.

(33) Statue of a Boy seated on the Ground, part of a Group of Boys quarrelling over a Game of Knucklebones.
For Plate XXXI., engraved by J. T. Wedgwood.

(34) Head of Pericles, with a Helmet.
For Plate XXXII., engraved by Picart.

(35) Statue of a Naked Faun.
For Plate XXXIII., engraved by C. Picart.

(36) Terminal Head of Epicurus.
For Plate xxxiv., engraved by W. Skelton.

(37) Terminal Statue of Midas Playing on a Pipe.
For Plate xxxv., engraved by Worthington.

(38) The Convex Side of a Circular Shield covered with a Greek Inscription.
For Plate xxxvi., engraved by Lowry.

(39) Terminal Female Statue, draped.
For Plate xxxvii., engraved by Finden.

(40) The Two Sides of a Circular Votive Patera: on one an eagle, on the other Cupid sacrificing to Priapus.
For Plate xxxviii., engraved by I. Roffe.

(41) Bronze Head of a Greek Poet.
For Plate xxxix., engraved by Armstrong.

(42) The Two Sides of a Circular Votive Patera; on one the front view, on the other the profile of a head of Pan.
For Plate xl., engraved by Bromley.

(43) Greek Funeral Bas-relief.
For Plate xli., engraved by J. C. Bromley.

(44) Terminal Head of Periander.
For Plate xlii., engraved by Scott.

(45) Statue of a Faun.
For Plate xliii., engraved by A. Smith.

(46) Unknown Terminal Head.
For Plate xliv., engraved by W. Bond.

(47) Statue of Actæon, attacked by his Dogs.
For Plate xlv., engraved by Worthington.

(48) Terminal Head of the Young Bacchus.
For Plate xlvi., engraved by I. T. Wedgwood.

[Part III.]

(49) Bas-relief in Lapis Lazuli, with the upper part of a figure of Bonus Eventus.
For vignette on title-page of 'Ancient Marbles,' Part iii., engraved by G. Cooke.

(50) Bust of the Emperor Trajan.
For Plate i., engraved by I. Woolnoth.

(51) Bronze Statue of Hercules bearing away the Apples from the Gardens of the Hesperides.
For Plate ii., engraved by W. Bromley.

(52) One of the Feet of a Tripod Table, with the head and leg of a panther.
For Plate iii., engraved by Freeman.

(53) Head of Apollo, crowned with a narrow diadem.
For Plate iv., engraved by Worthington.

(54) Statue of Thalia, crowned with ivy.
For Plate v., engraved by G. Corbould.

(55) Unknown Head, probably that of a barbarian chief.
For Plate vi., engraved by W. Sharp.

(56) Bronze Statue of Apollo.
For Plate vii., engraved by A. Smith.

(57) One of the Feet of a Tripod Table, with head and leg of panther.
For Plate viii., engraved by G. Kellaway.

(58) Bust of Marcus Aurelius, as one of the Fratres Arvales.
For Plate ix., engraved by C. Picart.

(59) Colossal Bust of Lucius Verus.
For Plate x., engraved by W. Finden.

(60) A Group of Bacchus and Ambrosia.
For Plate xi., engraved by I. T. Wedgwood.

(61) Head of the Young Hercules.
For Plate xii., engraved by I. T. Wedgwood.

(62) Head of a Goddess.
For Plate xiii., engraved by C. Picart.

(63) Statue of Diana the Huntress.
For Plate xiv., engraved by W. Bromley.

(64) Bust of Hadrian.
For Plate xv., engraved by W. Bromley.

25. Album, containing drawings (in pencil or Indian-ink wash) of Egyptian antiquities collected by the Institute of France in Egypt, under Napoleon's direction, and surrendered to the British army. The drawings were engraved in aquatint by T. Medland in 'Engravings, with a Descriptive Account of Egyptian Monuments in the British Museum,' 1805–7.

(1) Sarcophagus of Nectanebus I., 30th Dynasty; formerly called sarcophagus of Alexander the Great.

(2) Fourth Division of the Inside of the same Sarcophagus.

(3) First Division of the same Sarcophagus.

(4) Second Division of the Inside of the same Sarcophagus..

(5) Sixth or Central Division of the same Sarcophagus.

(6) A Division of the Right Side of the same Sarcophagus.

(7) Sketch Plan of the Right Side of the Granite Sarcophagus, inside.

(8) The Same, on a larger scale.

(9) Sketch Plan of the Left Side of the same Sarcophagus, inside.

(10) The Same, on a smaller scale.

(11) Sketch Plan of the Head and Foot of the same Sarcophagus, inside.

(12) The Same, on a smaller scale.

(13) Sketch Plan of the Bottom of the same Sarcophagus, inside.

(14) The Same, on a larger scale.

(15) Scales of Measurement for Drawings of the Granite Sarcophagus and the principal Sarcophagus.

(16) Plan of the Divisions of the Circular End, or Head, of the Sarcophagus of Nectanebus.

(17) Plan of the Division of the Right Side of the same Sarcophagus.

(18) Plan of the Divisions of the Feet End of the same Sarcophagus.

(19) Plan of the Divisions of the Left Side of the same Sarcophagus.

(20) Inside of the Fragment of the Sarcophagus of Parsep, 30th Dynasty.

(21) Outside of the same Sarcophagus.

(22) Fragment of Stone with an Inscription of Rameses II., b.c. 1330.

(23) Right Side of the Sarcophagus of Hāpimen, 26th Dynasty; formerly called "The Lovers' Fountain."

(24) Left Side of the same Sarcophagus.

(25) Feet End of the same Sarcophagus.

(26) Head End of the same Sarcophagus.

(27) Four Sides of an Obelisk of Nectanēbus I., 30th Dynasty.

(28) Four Sides of an Obelisk.

(29) Sarcophagus of Hanata, 26th Dynasty, with the fillet of hieroglyphics surrounding it.

All the above, with the exception of the pencil plans (7) and (15), were engraved in aquatint by T. Medland for the subscription volume: 'Engravings, with a Descriptive Account in English and French, of Egyptian Monuments in the British Museum,' etc. 1805–7.

(30) Slight Sketches of Two Statues of Sekhet, inscribed with the name of Amenophis III. [Memnon], 18th dynasty.

(31) Five Sketches of Egyptian Monuments, including a statue of Sekhet in two views.

(32) Front and Back of a Statue of Amen-mes, a royal scribe.

(33) Slight Sketches of a Statue of a High Officer of State, 19th Dynasty, in two views.

(34) Slight Sketch of the Statue of Amen-mes.

(35) Head of a Ram, and Statue of the Officer of State (No. 33), in two views.

(36) Four slight Sketches of Egyptian Statues; four more on the reverse of the drawing.

(37) Egyptian Hieroglyphics, from a sculptured stone in the British Museum.

Nos. 22–25 were acquired before 1837.

26. MS. Book containing the Journal kept by Alexander during the Voyage to China, and a number of sketches in water colours of the Chinese coast similar to those engraved in 'Staunton's Account,' which in all probability were taken from this same book, as several pages have been removed.

(1–10) Pages with Two Sketches on Each, and with marks to show that the lower one forms a continuous view with the upper.

(1) Views of the Coast of Cochin China, with the harbour of Turon and H.M.S. *Achilles* at anchor.

(2) Part of the same Coast, with H.M.S. *Lion* at anchor.

(3) Part of the same Coast.

(4) The same Coast, with the Marble Mountains and entrance to Turon Town.

(5) The Peninsula Tien-tcha, and Cooper's Island, with a Portuguese brig in shore.

(6) View of the Ladron and Lema Islands, taken from the *Hindostan* at anchor under the Islands Chonk-chon.

(7) The Chinese Coast, around Macao.

(8) The Chinese Coast, Lang-shiton and Lantas.

(9) The Coast, with the Island of It-sou, and the *Lion* under Sail.

(10) Grand Lema, and the Asses' Ears.

(11) (*Ob.*) Three Views (continuous) of the Promontory of Shan-ton and Cape Gower. Engraved by Ellis, in Staunton's 'Account.'

(*Rev.*) Two Distant Views (continuous) of the Coast, with the South-east Extremity of the Promontory of Shan-ton.

(12) Two Views (continuous) of the Coast of Shan-ton.

(13) Three Views (continuous) of the Northern Coast of Shan-ton.

(14) Pat-chiou Point. The lower sketch has been cut off.

(15) Three Views (continuous) of the Land round Ki-san-seu Bay.

(16) Three Views, continuing those on the last page, of the same coast.

Presented by Edward Hughes, Esq., August, 1897.

ALKEN, Henry (worked about 1816–31). Draughtsman, etcher and aquatint-engraver; produced a great number of sets of etchings on sporting or humorous subjects. Among them: Humorous specimens of Riding, 1821–3; Symptoms of being Amazed, 1822; Sporting Scrap-Book, 1824; Sporting Sketches, 1827.

1. Two on one mount, roy., viz.:—

   (*a*) A Groom and Horses. A pair of harnessed horses, very lightly sketched, with a groom standing before them.
   Pencil on greyish paper, heightened with body colour; $7\frac{3}{4} \times 9\frac{1}{8}$ in.

   (*b*) A Post-boy. A post-boy riding a lean nag.
   Pencil on greyish paper, heightened with body colour; $7\frac{3}{4} \times 9\frac{7}{8}$ in.
   Purchased October, 1872.

2. A Women's Race at a Village Fair. Four women running a race at full speed. Two more have fallen, one of whom is being helped up by two men. Behind, a cheering and excited crowd of onlookers, a marionette show l., and the village inn r. Three men on horseback in the foreground.
   Water colours over pencil; roy., $9\frac{1}{4} \times 13\frac{1}{8}$ in.
   Purchased July, 1873.

ALLAN, David (b. 1744, d. 1796). Painter, etcher and aquatint-engraver; born at Alloa, Stirlingshire. Studied in Glasgow till 1764, when he went to Rome; returned to England 1771, and painted portraits in London. Settled in Edinburgh 1780, and became, 1786, head of the Edinburgh Academy of Arts, a post which he occupied till his death. His last years were chiefly occupied on subjects of Scottish life and character, in which class of work he was a precursor of Wilkie.

1. A Neapolitan Dance. A man and a girl, gaily dressed, dancing together; the girl playing castanets. L., under a palm tree by rocks, a group of applauding peasants; among them a man seated playing a guitar, and a girl with a tambourine. By the sea-shore r., another group eating and drinking; across the bay, Naples and Vesuvius. Signed and dated *D. Allan*, 1787.
   Water colours; roy., $7\frac{3}{4} \times 14\frac{7}{8}$ in.
   Purchased February, 1861.

2. Calabrian Shepherds playing the Pastorale to the Infant Jesus on Christmas Day at Rome. Two shepherds playing, one a bagpipe, the other a flute, before a shrine of the Virgin and Child. A woman kneels beneath it; and a dog is in front r. A man listens l., over whose head is seen St. Peter's dome.
   Pencil; roy., $7\frac{1}{2} \times 7\frac{1}{2}$ in.
   Etched, with variations, by David Allan.

3. A Game of Morra. Two men standing in the courtyard of an inn, playing at the Italian game of darting the fingers, or "Morra"; a third, seated by a table with wine, under a vine trellis, watches them.
   Water colours with pen outlines; roy., $5\frac{5}{8} \times 7\frac{3}{8}$ in.
   Nos. 2 and 3 were purchased in June, 1865.

ALLAN, Sir William, R.A. (b. 1782, d. 1850). Painter; born and educated at Edinburgh, where he was a fellow-student of Wilkie; came to London and entered the schools of the Royal Academy; went to Russia 1805, and spent some years in the Ukraine; returned to Edinburgh 1814, and painted pictures of Russian life, and scenes from Scottish history. From 1826 to 1847 he travelled at intervals to Italy, Greece, Asia Minor, Spain, Russia, Germany, and France. He was a friend of Sir Walter Scott, whose portrait he painted; was elected R.A. 1835, R.S.A. 1838; and knighted 1842.

1. The Banks of the Allan, near Dumblane. A view looking up the river, with trees in dense foliage on either bank, and a cottage l.
   Water-colours; roy., $6\frac{1}{2} \times 9\frac{5}{8}$ in.

2. Calle de San Francisco, Cadiz. View up the narrow street from a window. Inscribed *Calle de San Francisco. Posada Inglesa, Cadiz, W. All . . .*
   Water-colours; roy., $8\frac{3}{8} \times 5\frac{1}{4}$ in.

3. Portrait Sketch of the Rev. Edward Irving (?). A head seen nearly in full face, with hair parted in the middle, and a slight cast in the eyes, looking somewhat downward; the mouth open as if speaking, and the features contracted in a painful expression. In the lower corner l., a study of a hand.
   Pencil and red chalk on drab paper, heightened with white; roy., $7\frac{1}{2} \times 6\frac{3}{8}$ in.
4. Two on one mount, roy., viz.:—
   (*a*) Head of a Man in a Lace Collar of the time of Charles I.
   $5 \times 3\frac{7}{8}$ in.
   (*b*) Head of a Lady of the same Period.
   $4\frac{3}{4} \times 3\frac{7}{8}$ in.
   Pencil and red chalk on drab paper, slightly heightened with white.
5. Four on one mount, roy., viz.:—
   (*a*) Study for a Picture. An interior with four figures, two standing between two others seated.
   Pen and pencil, rough sketch; $4\frac{3}{4} \times 6\frac{1}{4}$ in.
   (*b*) Study. A horse and cart, with a woman and baby in it, and a man walking beside.
   Pen and ink; $3\frac{1}{8} \times 2\frac{5}{8}$ in.
   (*c*) Dorothea: Illustration to Don Quixote. A girl seated on a bank bathing her feet in a stream.
   Pencil and pen; $3\frac{3}{8} \times 2\frac{7}{8}$ in.
   (*d*) Study for a Picture. Halt of a caravan at a well in the desert; the Pyramids behind.
   Pen and ink, rough sketch; $4 \times 6\frac{3}{4}$ in.
6. *Obv.* Study for a Picture. Study for a portrait of an officer in uniform, bareheaded, and seated in a half-reclining posture turned towards the r.
   Pencil and red chalk on drab paper heightened with white; roy., $12\frac{3}{4} \times 11$ in.
   Rev. Study of a Female's Head.
   Black and red chalk.
7. Study for a Portrait. A gentleman standing by a table and seen in front, whole length.
   Pencil and Indian ink; roy., $7\frac{5}{8} \times 5\frac{1}{4}$ in.
   All the above were presented by Sir W. C. Trevelyan, December, 1871.

ALLEN, Joseph William (b. 1803, d. 1852). Painter and etcher; born in Lambeth, and began life as a schoolmaster; painted landscapes at first in water colours, afterwards mostly in oil; did considerable work as a scene-painter; and exhibited much at the Society of British Artists.

Sea-piece. A stormy sunset fading r., and black clouds passing in rain l., two fishing boats towards the l., and a buoy near r.
Water colours and body colour; roy., $7 \times 9\frac{1}{4}$ in.
Purchased January, 1872.

ALLOM, Thomas (b. 1804, d. 1872). Architect and book-illustrator; born in London, and student at the Royal Academy; widely employed by publishers for illustrated works on foreign countries, etc.

Illustration for a Book; Reconciliation. A room in an old English hall; in a chair a man seated embracing his wife, who kneels beside him: through the open door a nurse carrying a baby, and a man entering.
Sepia; roy., $5\frac{5}{8} \times 7\frac{5}{8}$ in.
Purchased July, 1878.

ALLPORT, Henry C. (worked about 1811–1823). Water-colour painter; lived near Lichfield; painted landscapes and views of buildings, and exhibited chiefly at the Old Water-colour Society, of which he was elected a member in 1818.

1. Landscape with Figures. The banks of a river with trees l.; on the further side some level ground crossed by two figures; at a bend l., the stream flows under a bridge surmounted by a half-ruined building; hills beyond. Signed and dated *H. C. Allport*, 1814.
   Indian ink and indigo wash; roy., 7¼ × 10⅞ in.

   Purchased in July, 1878.

2. View of Conway Castle. The castle is seen from high ground near the mouth of the river, which flows out under hills toward the l. Broken ground in the foreground with deep woods, among which the village of Conway is seen, and above it the castle. Signed and dated *H. C. Allport*, 1816.
   Water colours and body colours; highly finished; imp., 16½ × 23¼ in.

   Purchased at the Percy sale, May, 1890.

ANDERSON, William (b. 1757, d. 1837). Painter; born in Scotland; brought up as a shipwright, and painted sea and river scenes.

1. View on a River. A broad river with low banks. R., an English man-of-war flying the red ensign and tacking towards the further bank; l., a merchant ship approaching. Close to the shore, on which are two men, is a fishing boat flying the Dutch flag and making towards the r., and far off in the centre a cutter. Signed and dated *W. Anderson*, 1791.
   Water colours; atl., 15¼ × 20⅜ in.

   Purchased February, 1872.

ANDREWS, James (worked 1830–1861). Painter; biography unknown.

1. Study of Dahlias. Three double dahlias, with leaves and buds.
   Water colour; roy. oval, 5½ × 4⅛ in.

2. Study of Iris Flowers. Two heads of purple and yellow iris, with buds and leaves.
   Water colour; roy. oval, 5½ × 4¼ in.

ANGAS, George French (worked about 1842–1875). Painter; travelled in many parts of the world, and illustrated several books of travel, chiefly in Australia, including some books of his own writing; among them, 'South Australia Illustrated' (1847), a colony of which his father was one of the founders. He also published a book of poems, 1874.

1. Umzimgulu, a Zulu Chief, with a Soldier. A Zulu captain or Induna seen in front, nearly naked, with head-dress of feathers and savage ornaments of beads and wool, stands grasping shield and assegais in his left hand; behind him l., the back view of a Zulu soldier turned to the r. Inscribed *Umzimgulu, an Induna at Inanda. G. F. Angas*, 1847.
   Water colours and body colours; roy., 13⅝ × 9¾ in.

2. Unomnyenya and Unobasoko, Two Zulu Girls. Two girls dressed in the "isikaka" or long petticoat of dressed hide, denoting betrothal; they are seen in front standing near a kraal. Inscribed *Unomnyenya, and Unobasoko, wearing Isikaka. G. F. Angas*, 1847.
   Water colours and body colours; roy., 13⅜ × 9⅝ in.

3. Uyedwana, a Zulu, in Visiting Dress. A Zulu wearing a kilt of wool and feathers, a head-dress with coloured plumes and streamers of wool on his arms and legs, with assegais and white shield (denoting a married soldier of a picked regiment) in his left hand, and a knobbed stick in his right. Behind him l., an immense calabash. Inscribed *Uyedwana, at Issikobosa Kraal. G. F. Angas*, 1847.
   Water colours and body colours; roy., 12⅝ × 9⅜ in.
   Engraved on wood by G. K. Childs for p. 41 of Angas's 'The Kaffirs Illustrated,' 1849, a work which contains coloured plates of the same character as these drawings.

4. Zulu Woman making Pottery. A woman wearing a short petticoat, crouching on the ground l., and shaping a large pot of bluish clay; r. the crouching figure of another woman, Unokelenga. Behind, four girls seated on the ground among gourds; r., a hut. Inscribed *Zulu woman making pottery, Unokelenga, widow of Ukutynayo, King of the Amadube.—G. F. Angas*, 1847.
   Water colours and body colours; roy., $9\frac{5}{8} \times 13\frac{3}{4}$ in.
   Engraved on wood by G. K. Childs, for p. 39 of 'The Kaffirs Illustrated.'

5. A Zulu Mother, and Zulu Women in Bridal Dress. The mother, sitting on a straw matting l., suckles her child; r., a woman in bridal dress, with the isikaka of hide ornamented with beads, and other adornments; behind, the back view of a woman in similar attire. Inscribed *A Zulu Mama.—Zulu Bridal Dress.—G. F. Angas*, 1847.
   Water colours and body colours; roy., $12\frac{7}{8} \times 9\frac{1}{8}$ in.

   All the above were purchased from Mr. Angas, May, 1876.

ANGILLIS, Pierre (b. 1685, d. 1734). Painter; born at Dunkirk, studied at Antwerp; came to England about 1719 and worked there till 1728, when he went to Italy, and on his return settled at Rennes, where he died; painted chiefly conversation pieces in a style founded partly on Watteau, partly on Teniers.

1. Figure Studies. At the l. a man wearing a short cloak and flat cap, seen looking l., and pointing r. with his l. hand. At the r. a man and a woman; he leaves her to join a dance l., and holding her by the arm asks her to go with him.
   Red chalk on bluish gray paper; roy., $7\frac{7}{8} \times 11\frac{3}{8}$ in.

   Purchased from the Earl of Wicklow, August, 1874.

2. Sheet of Figure Studies. A man reclining, seen in front; beneath him a man reclined and leaning on his elbow, seen from behind; at the bottom l., a man standing, seen from the side; also, three studies of hands. Signed, *P. A.*
   Pencil; roy., $8\frac{1}{2} \times 5\frac{7}{8}$ in.

3. A Peasant Drinking. A man in a patched coat seated on a stool, seen from behind, looking l. and holding a glass in his right hand. Signed below *P.A. fe.* and above, in characters like those of the preceding drawing, *P. A.*
   Pencil and black chalk; roy., $8 \times 5\frac{7}{8}$ in.

   Nos. 2 and 3 were purchased at the Bull sale, June, 1881.

ANNESLEY, C. (worked about 1850). Biography unknown.

1. Landscape with a Water-Mill. Birches in the foreground, which slopes up r.; a house at some distance with open ground before it l.; quite near, r., a water-mill, with trees behind. Signed and dated, *C. Annesley*, 1850.
   Pencil, on drab paper; roy., $8\frac{3}{8} \times 10\frac{1}{4}$ in.
   Purchased July, 1876.

ANSELL, Charles (worked about 1780–1790). Painter and aquatint-engraver; worked in London; drew animal subjects and domestic scenes.

1. A Group of Ladies and Gentlemen in a Garden. A lady bringing a lapdog to another lady seated l. with a glass of wine in her hand; a gentleman behind them, said to be a portrait of Bartolozzi, taking snuff; r., a priest sitting by a table, and looking at the group through an eye-glass. Signed and dated, *C. A.*, 1791.
   Water colours, with pen outlines; roy. oval, $9\frac{3}{4} \times 7\frac{1}{2}$ in.
   Two designs of similar character by Ansell, *A l'Anglaise* and *A la Française*, were engraved by P .W. Tompkins. The prints are in the department.

   Purchased at the Percy sale, May, 1890.

ANSTED, H. (worked about 1826). Architectural draughtsman; worked in London. No biography known.

1. Plan and Elevation of the London Institution, Finsbury. Inscribed, *W. Brooks, archt. I. Britton dirext., H. Ansted delt.*
Pen and ink, with a little sepia wash; 7⅝ × 5 in.

In Portfolio xxv. of the Crace Collection of London Views, purchased November, 1880.

ARCHER, John Wykeham (b. 1808, d. 1864). Water colour painter, etcher, engraver, and antiquary; born at Newcastle-on-Tyne; from 1831 employed as an engraver in London, and later commissioned by Mr. W. Twopeny to make 20 drawings a year of London antiquities; a work continued till his death. He published, 1851, *Vestiges of Old London*, with etchings.

The following drawings, with the exception of six, acquired earlier and notified in their places, formed Mr. Twopeny's collection, and were purchased from Mr. E. Twopeny in March, 1874. The London drawings form a series, arranged according to locality in 17 portfolios. Those of buildings outside London have been separately mounted and are placed first in the following list.

1. Miss Berry's House, Richmond, Surrey. A green, bordered with palings, behind which rises a large irregular house with bay windows and balconies, surrounded by a garden and trees. Ladies and nursemaids with children in the foreground. Signed and dated *J. W. Archer*, 1849.
Water colours; roy., 10 × 13¾ in.

2. A House at Isleworth. An old brick house of the 17th century, with three gables, standing back from the road, along which a man drives a cow and calf; an old beggar and a group of women and children on the pavement. The drawing was made in May, 1860, and the house pulled down in the following year.
Water colours; roy., 10⅝ × 14⅜ in.

3. House of Catherine Hyde, Duchess of Queensberry, Petersham, Surrey. The house, backed by elms, is towards the r., with bay windows looking on a broad lawn with flower-beds; alleys and a cedar l. Drawn in 1849. The house of "Prior's Kitty, ever young" (d. 1777), celebrated by Walpole.
Water colours; roy., 9⅝ × 13⅝ in.

4. "Treaty House," Uxbridge. The old Crown Inn, a large stone building with bay-windowed front, and porch opening on a yard l., and overshadowed by a tree. A road in the foreground runs past the side of the inn, from the gable of which hangs the sign; a horse and cart and a group of figures below. Drawn in 1857.
Water colours; roy., 10¾ × 14⅞ in.

5. Rochester Bridge and Castle. The old stone bridge, seen from the l. bank of the Medway, with the Castle rising beyond it, and the Cathedral l.; a block of masonry r., the beginning of the new bridge, the piles for which rise at intervals from the water. Drawn in 1855, a short time before the removal of the old bridge.
Water colours; roy., 10¾ × 14¾ in.

6. Arch of Rochester Bridge, Strood end. The end arch of the old bridge, with the river and open country seen through it. Drawn in 1855.
Water colours; roy., 10¾ × 14¾ in.

7. The Crown Inn, Rochester. The old inn, with its three gables, is seen on l. side of the street, which runs from the foreground towards the r. At the end, the scaffolding for a building; in the street a dray and several groups of figures. Drawn in 1855. The inn was pulled down 1864.
Water colours; roy., 10½ × 14⅜ in.

8. Stables of the Crown Inn, Rochester. A two-storied 17th century building with pilasters, seen in front, with sheds and outbuildings r. A man grooming a horse tied to a ring in the stable wall; l., a tree. Drawn 1855.
Water colours; roy., 10⅝ × 14⅝ in.

9. Gateway, Crown Inn, Rochester. A square gateway with spandrils, and an overhanging lamp under the window above. R., a side door, with a woman and child entering: and in the gateway, three men. Drawn 1855.
Water colours; roy., 14½ × 10⅝ in.

10. Cellar under the Crown Inn, Rochester. A vaulted cellar with brick supports at the end, filled with bottles and barrels. Destroyed 1864. The drawing was made 1849.
Water colours; roy., 11½ × 9⅛ in.

11. Cellar under the "George and Dragon," Rochester. A vaulted stone cellar, with barrels on the floors. Drawn 1849.
Water colour; roy., 9¾ × 13⅝ in.

12. "Restoration House" at Rochester. The house encloses a quadrangle on three sides, and is partly covered with ivy. In the front of it a road, and b fore the road a field. Signed and dated *J. W. Archer*, 1849. Charles II. is supposed to have slept here on his way back to London at the Restoration.
Water colours; roy., 10⅝ × 14¾ in.

13. Old Houses at Rochester. A street, with another leading from it at the r.: at the corner a house with ornamented window over a shop, and to the r., two gabled houses with weather-boarded fronts, pulled down 1863. The drawing was made 1849. Signed, *I. W. A.*
Water colours; roy., 10⅝ × 14¾ in.

14. Old House at Oad Street, near Sittingbourne, Kent. A brick house with a gabled projection of timber in the centre, and doorway in the lower part of it opening on a garden. The walls r. and l. are partly overgrown with vines. Drawn 1849.
Water colours; roy., 9⅞ × 14 in.

15. Sutton Barne, Borden, Kent. The front of the timber-faced house in which Dr. Plot, the antiquary (1640–1696), was born, lived and died. A mass of creepers l., and a garden in the foreground. Drawn 1855.
Water colours; roy., 10¾ × 14¾ in.

16. Sutton Barne, Borden, Kent. The back of the same house, seen from the road. Drawn 1849.
Water colours; roy., 10⅛ × 15 in.

17. Grovehurst, Kent, from the N.E. The wood and plaster end of a gabled house, seen above the ivy-covered walls of a garden. At the side of the tiled roof, a high chimney. Drawn June, 1860.
Water colours; roy., 10⅝ × 14¾ in.

18. Grovehurst, Kent, N.W. side. A view of the back of the house, with the high chimney rising above the roof from the ground towards the l. In the foreground some sheep, and logs of wood. Drawn June, 1860.
Water colours; roy., 10½ × 14¾ in.

19. Heston Church, Middlesex. A view in the churchyard near the E. end; the W. side of the church is in perspective, and the top of the tower not seen. Drawn May, 1858.
Water colours; roy., 10½ × 14⅝ in.

20. Old House at Cothelstone, Somersetshire. A house built round two sides of a triangle; and with the lawn of a walled garden in front.
Water colours; roy., 8⅝ × 13⅛ in.

21. Queen Maud's Chamber and Bed at Arundel Castle. A bare room with the carved wood posts and frame of a bed against the wall l.
Sepia and Indian ink wash over pencil; roy. obl., 9 × 12 in.

22. Crypt at St. Albans. Part of the crypt, with wooden supports l.
Water colours; roy., 9⅞ × 13¼ in.

23. Tombs at St. Albans. Three tombs, end to end, with effigies upon them, the nearest r., being that of a Crusader; above, a small window, and l., a door. A sketch.
Water colours; roy., 8⅜ × 12⅝ in.

21. High Altar, St. Albans. The high altar or bare stone, with window above. A sketch.
India ink and sepia wash; roy., 12⅝ × 9¼ in.

Nos. 21–24 were purchased in June, 1868.

DRAWINGS IN WATER COLOURS OF BUILDINGS AND ANTIQUITIES IN LONDON.

Portfolio I.

Roman Remains: the Old Wall of London.

(1) Roman Altar of Diana, 1846. Discovered, Dec., 1830., in excavating for the new Goldsmiths' Hall, Foster Lane, Cheapside.
8⅞ × 5½ in.
Etched, together with the side and back view, in Archer's 'Vestiges of Old London,' Plate ix.

(2) Side and Back of the Altar of Diana, 1843.
8¾ × 7 in.
Etched in 'Vestiges of Old London,' Plate ix.

(3) Roman Sepulchral Monuments found near the Tower Postern. 1852.

(*a*) Stone Inscribed Dis . . . anibus . . . Balpini Classiciani.

(*b*) Sepulchral Stone Pillow.

(*c*) Decorated Stone with Inscription, dated anno + clxx.
9⅞ × 14⅛ in.

(4) Roman Pavement in Fenchurch Street, July, 1858. Found at a depth of 15 ft.
Obl., 10⅛ × 14¾ in.

(5) Bronze Statuette of Hercules, found in Cannon Street, 1854.
13¼ × 9¼ in.

(6) Roman Sarcophagus found in the Minories, 1853.

(*a*) The Sarcophagus with Medallion in the Centre of the Side.

(*b*) End of the Sarcophagus.

(*c*) Top of the Lead Coffin.
10½ × 14⅝ in.

(7) Roman Pavement Discovered in Broad Street. 1854.
Upr., 18 × 18⅛ in.

(8) Roman Inscribed Stone and Altar. The stone was found at London Wall near Moorgate in 1837, 18 ft. below the surface; the altar at Islington.
14 × 9¾ in.

(9) Roman Monument found near Ludgate, now at Oxford. The drawing inscribed, *Monument to Vivius Marcianus, a soldier of the second Legion, called Augusta, found near Ludgate after the fire of* 1666. *Oxford, Novr.*, 1852. Marcianus' effigy is carved in relief in a niche with inscription above.
13⅝ × 9 in.

(10) Roman Remains found near Ludgate. 1842. According to inscription on the mount, *now at the back of the London Coffee House, Ludgate Street.* The torso and head of a statue, and its inscribed pedestal.
9¼ × 7⅝ in.

(11) Roman Remains in Thames Street, discovered January, 1848.
8 × 13⅝ in.

(12) Terra-cotta Vessels, etc., found among the Roman Remains in Thames Street, 1848. Two vessels, a tile, a plate, and a fragment of piping.
9⅝ × 8⅜ in.

(13) Fragments from the City Stone Yard.

(*a*) Stone Fragment with Ornaments in Relief, *recently conveyed to the Guildhall from the City Stone Yard; found in the City, but where not known.*

(*b*) Roman Inscribed Fragment found in Excavating a Sewer in Nicholas Lane, near Cannon Street.

(*c*) A Small Vessel, at the Guildhall.
Upr., $13\frac{3}{4} \times 10$ in.

(14) Roman Pavement, etc., found in Cannon Street. April, 1852. Pavement, and foundations supposed to be the remains of "Tower Royal," or "La Reole," a tenement in Watling Street, belonging to the sovereign.
$10 \times 14\frac{3}{8}$ in.

(15) Fragment of a Sculptured Group of the Three "Matronæ," found in Mark Lane. 1848. Sitting figures holding baskets of fruit on their laps; the lower half only preserved. These deities are inferred to have been of Germanic origin; similar groups and inscriptions relating to them have been found in Cologne, Bonn, etc., as well as in Britain.
$8\frac{3}{8} \times 10\frac{1}{4}$ in.
Etched with two other subjects, in 'Vestiges of Old London,' Plate x.

(16) Various Stone Fragments.

(*a*) Roman Torso of a Slinger, in white marble, 15 in. high, found at a depth of 17 feet in Petticoat Lane, June 5, 1845.

(*b*) Roman Inscribed Stone, found on the supposed site of Suetonius' defeat of Boadicea at Barnsbury, near Islington.

(*c*) Arms of Whittington, from Christ's Hospital.

(*d*) Sculptured Fragment found in Foster Lane.

(*e*) Corbel with Carved Face, from Christ's Hospital.
Upr., $13\frac{1}{2} \times 9\frac{1}{2}$ in.
(*a*) and (*b*) etched with the preceding No. in 'Vestiges of Old London,' Plate x.

(17) Roman Bath, discovered in Strand Lane. Found in 1841 on the E. side of the Lane. Signed and dated *J. W. A.*, 1841.
$9\frac{1}{2} \times 13\frac{3}{8}$ in.

(18) London Wall: remains of the Tower Postern, 1843.
$9\frac{1}{2} \times 13\frac{3}{8}$ in.

(19) London Wall: remains under the 'Times' Printing Office, 1853. Founded in the masonry is the base of a pillar of the Blackfriars Church.
$10\frac{5}{8} \times 12\frac{1}{2}$ in.

(20) London Wall; fragment in St. Martin's Court, Ludgate Hill. May, 1848. Signed *J. W. A.*
$12\frac{3}{8} \times 9\frac{5}{8}$ in.
Etched in 'Vestiges of Old London,' Plate iii.

(21) London Wall; interior of one of the towers in the Old Bailey, 1845. First discovered by Mr. Elton, a builder, at the back of whose premises it was. The tower has the original vaulted roof.
$9\frac{3}{8} \times 13\frac{1}{2}$ in.
Etched in 'Vestiges of Old London,' Plate viii.

(22) London Wall; fragment in the churchyard of St. Botolph Without, Aldersgate. April, 1848.
$9\frac{3}{8} \times 13\frac{3}{4}$ in.

(23) London Wall; bastion, part of Barber Surgeons' Hall. June, 1848.
$9\frac{1}{4} \times 13\frac{3}{4}$ in.

(24) London Wall; fragment in kitchen of Barber Surgeons' Hall. June, 1848.
$9\frac{1}{4} \times 13\frac{5}{8}$ in.

(25) London Wall; bastion in the churchyard of St. Giles, Cripplegate, 1841.
$11 \times 9\frac{3}{4}$ in.
Etched in 'Vestiges of Old London,' Plate iv.

(26) London Wall; Postern, Cripplegate, before 1850. Fragment of Cripplegate which was sold and pulled down 1760; forming part of the White Horse Yard.
$13\frac{1}{8} \times 9\frac{1}{8}$ in.

(27) Cripplegate, South Wall, 1845. The S. side of the wall adjoining the gate, in part of the premises used as a storehouse. Continuing eastward it forms the boundary of the churchyard of St. Alphage.
13⅝ × 9½ in.
Etched in 'Vestiges of Old London,' Plate vi.

(28) London Wall; fragment opposite the old Sion College, 1845. Sion College stood formerly between Aldermanbury and Philip Lane.
9¼ × 13½ in.

(29) London Wall; fragment with courses of Roman work, Wormwood Street, Bishopsgate.
9¼ × 13½ in.

(30) London Wall; remains near Trinity Square, Tower Hill. Before 1850. One of the most perfect of the remaining portions of the Roman wall, on the W. of a vacant plot in George Street. In the drawing it appears as part of Atkinson's hemp warehouse, the second floor of which, with the upper portion of the wall, pierced with large recesses, is here represented.
10⅛ × 14½ in.
Etched in 'Vestiges of Old London,' Plate vii.

Portfolio II.

The Tower: and the City from the Tower westwards to Cannon Street.

(1) The Salt Tower, 9 Nov., 1846. The drawing shows a portion of the ancient ballium wall of the Tower fortress, exposed by the demolition of a house.
13¾ × 10 in.
Etched in 'Vestiges of Old London,' Plate xv.

(2) Gate of the Bloody Tower. Nov., 1847.
10¾ × 15¼ in.

(3) Machinery for Raising the Portcullis in the Bloody Tower. 1850.
8⅝ × 13¼ in.

(4) Cell in the Bloody Tower. 1850.
8⅞ × 13⅛ in.

(5) Place of Imprisonment of Anne Boleyn, Martin Tower.
14 × 10½ in.

(6) Inscription in the Place of Imprisonment of Anne Boleyn, Martin Tower. April, 1854.
13⅜ × 9¼ in.

(7) Warders' Lodgings, Tower of London. Oct. 1847.
10⅝ × 14¾ in.

(8) Interior of Warder's Lodge, with Portrait of Clarke, a Warder. May 5, 1846.
13⅝ × 9⅝ in.

(9) Staircase in the White Tower. 1851.
13½ × 9¼ in.

(10) South Aisle of the Chapel in the Tower. May, 1852.
13⅝ × 10⅜ in.

(11) Gateway of the Drapers' Almshouses, Crutched Friars, near Tower Hill, 1843. Above the entrance, four coats-of-arms surrounding a stone relief of the Assumption, and, beneath, the inscription: *This Edifice was erected by Sir John Milbourne, Kt., Alderman of this City. A.D.* 1535. Milbourne was Master of the Drapers, and bought the site of these houses from the Crutched Friars. The houses were removed 1861 to Seven Sisters' Road, Holloway.
14¼ × 9¾ in.
Etched in 'Vestiges of Old London,' Plate xviii.

(12) Ship Tavern, formerly the Trinity House, Water Lane, Tower Street. May, 1848. Erected after a second fire 1718, which destroyed the House rebuilt in 1671 after the Great Fire. Merchants' offices (No. 5) now occupy the site in Water Lane, while the Trinity House is now on Tower Hill.
13⅝ × 9½ in.

(13) Green Arbour Court, Seething Lane, Feb., 1846. Once the residence of Goldsmith, now covered with warehouses.
$13\frac{3}{4} \times 9\frac{3}{8}$ in.

(14) Billingsgate Market, 1850. The low shed buildings here represented were removed 1850 for new buildings, which were replaced by a larger market 1874–77.
$8\frac{5}{8} \times 12\frac{3}{4}$ in.

(15) Ornamented Doorway in Mincing Lane. May, 1862.
Upr., $14\frac{1}{2} \times 10\frac{5}{8}$ in.

(16) Doorway with Wooden Folding Gates, at No. 46, Lime Street. July, 1859. On the gates the date 1631. The house was pulled down 1876.
$14\frac{1}{2} \times 10$ in.

(17) Monument of John Stow, St. Andrew Undershaft, Leadenhall Street. 1843. The celebrated author of the *Survey* (b. 1525, d. 1605).
$11\frac{1}{4} \times 9$ in.
Etched in 'Vestiges of Old London,' Plate I.

(18) East India House, Leadenhall Street, 1861. Pulled down July, 1861.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(19) Court of a Merchant's House, Leadenhall Street. June, 1859.
$14\frac{3}{4} \times 10\frac{5}{8}$ in.

(20) Gateway to the Court of a Merchant's House, Leadenhall Street. May, 1862.
$14\frac{3}{4} \times 10\frac{5}{8}$ in.

(21) St. Bartholomew's by the Exchange, and Site of the Royal Exchange. 1840. The Church was removed to make way for the new Exchange, designed by Tite, and opened 1844.
$12\frac{7}{8} \times 9\frac{1}{2}$ in.

(22) St. Benet Fink, Royal Exchange. 1843. This Church, rebuilt by Wren after the great fire, was also removed, 1842–4, to make way for Tite's Exchange.
$13\frac{3}{8} \times 9\frac{7}{8}$ in.

(23) Fragments of a Cross and Tomb found on the Site of St. Benet Fink. 1854.
$9\frac{1}{8} \times 13\frac{1}{2}$ in.

(24) Crypt under 'Change Alley, Cornhill. January, 1846.
$9\frac{1}{8} \times 13\frac{1}{2}$ in.

(25) Crypt under Merchant Taylors' Hall, Threadneedle Street. Destroyed 1855.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(26) London Stone, Cannon Street. 1843.
$6\frac{7}{8} \times 9$ in.

(27) Cannon Street, opposite St. Swithin's Church. 1850. The houses shown were pulled down, 1850.
$12\frac{1}{2} \times 9$ in.

(28) West Wall of St. Mary Bothaw. May, 1852. This Church, in Walbrook Ward, opposite London Stone, was destroyed in the Great Fire and not rebuilt.
$3\frac{3}{8} \times 12\frac{7}{8}$ in.

(29) Crypt of St. Mary Bothaw. May, 1852.
$7\frac{3}{4} \times 13\frac{3}{8}$ in.

Portfolio III.

Cannon Street to St. Paul's.

(1) Steelyard Wharf, Thames Street. 1861. The Steelyard, originally occupied by the Merchants of the Hanse, was used after their expulsion in 1597–98 for naval stores, and, later, as a repository for imported iron. Pulled down, 1861–63, to make room for Cannon Street Railway Station.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(2) Steelyard, the Back of the Entrance. 1861.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(3) Warehouses at the Steelyard. 1861. Stores of iron and barrels in a yard in the foreground.
$10\frac{3}{4} \times 14\frac{7}{8}$ in.

(4) An Alley between Warehouses at the Steelyard. 1861.
$10\frac{7}{8} \times 14\frac{3}{4}$ in.

(5) Warehouses at the Steelyard. 1861.
$10\frac{3}{4} \times 14\frac{3}{4}$ in.

(6) Corridor under a Roof, Steelyard. 1861.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(7) Interior of a Warehouse at the Steelyard.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(8) Part of an old Wall with Bricked-up Arch, at the Steelyard. 1861.
$14\frac{3}{4} \times 10\frac{7}{8}$ in.

(9) Corner of Lambeth Hill, Upper Thames Street. May, 1848. An ornamented stone cornice at the corner of Lambeth (more properly Lambert) Hill.
$14\frac{1}{8} \times 7\frac{1}{8}$ in.

(10) Remains of Baynard Castle, Upper Thames Street. July, 1852. A wall with bastions on the river shore, with piles in front. Baynard Castle, built 1428, was destroyed in the Great Fire.
$10 \times 13\frac{3}{4}$ in.

(11) Crypt of the Manor of the Rose, Laurence Pountney Hill. 1855. The Manor belonged to the De la Poles, and afterwards (1513) to Charles Brandon, Duke of Suffolk. "The Duke being at the Rose within the parish, St. Laurence Poultney."—King Henry VIII., Act 1, Sc. 2.
$9\frac{5}{8} \times 14\frac{3}{4}$ in.

(12) Statue of Gerard the Giant, Gerard's Hall. Gerard's Hall was destroyed in the Great Fire, but the Crypt remained till 1852.
$12 \times 8\frac{1}{2}$ in.

(13) Merchants' Marks, etc., on the Wall, Entrance to Gerard's Hall. 1852.
$10\frac{3}{8} \times 14\frac{3}{4}$ in.

(14) Gerard's Hall: Merchants' Marks and Coat of Arms on the Wall at the Entrance. 1852. Destroyed 1852.
$10\frac{3}{8} \times 14\frac{1}{2}$ in.

(15) Crypt of Gerard's Hall. 1843. A Sketch. The Crypt is fitted up as a cellar.
$12\frac{1}{8} \times 9\frac{7}{8}$ in.

(16) Crypt of Gerard's Hall. Feb. 1852.
$13\frac{1}{2} \times 9\frac{1}{4}$ in.

(17) Crypt of Gerard's Hall. The barrels and wine-bins have been cleared away.
$14\frac{1}{4} \times 10\frac{3}{8}$ in.

(18) Passage adjoining the Crypt, Gerard's Hall. March, 1852. Pulled down 1852.
$12\frac{5}{8} \times 9$ in.

(19) Window of the Crypt, Gerard's Hall. 1852.
$9\frac{1}{2} \times 13\frac{3}{4}$ in.

(20) House in Sherborne Lane. May, 1862. Built 1667.
$10\frac{3}{4} \times 14\frac{5}{8}$ in.

(21) Doorway with Carved Ornaments and Canopy of the same House. May, 1862.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(22) Three Corbels of Carved Stone from the old Church of St. Mildred's in the Poultry. Inscribed *Corbels belonging to the Church of St. Mildred, and destroyed in the fire*, 1666. *Found near Gerard's Hall, June 21st*, 1852. St. Mildred's was rebuilt by Wren.
$13\frac{7}{8} \times 10\frac{1}{8}$ in.

(23) Gateway of Saddlers' Hall, Cheapside. Oct. 1862. Pulled down 1863.
$14\frac{3}{4} \times 10\frac{5}{8}$ in.

(24) The Crypt, Guildhall. 1842.
$9\frac{1}{8} \times 13\frac{3}{8}$ in.

(25) Two Fragments of Ancient Monuments from the City Stone Yard. Inscribed *June*, 1852. *Guildhall. From the City Stone Yard. Found in the City.*
$13\frac{1}{8} \times 9\frac{1}{4}$ in.

(26) Crypt of Bow Church, Cheapside. 1843. The Norman crypt of the old church, used by Wren to support his own superstructure.
$13 \times 9\frac{1}{2}$ in.

(27) Effigies saved from Old St. Paul's Cathedral. 1843. Effigies of Sir William Cockayne, Sir Christopher Hatton, Dr. Donne, Sir Nicholas Bacon, Dr. Nowell, and Lady Cockayne: and the arms of John Wolley.
$9\frac{1}{8} \times 13\frac{7}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xxii.

(28) Runic Monument found on the S. Side of St. Paul's Cathedral. 1852.
$9\frac{3}{4} \times 13\frac{5}{8}$ in.

(29) Norman Boss found on the S. Side of St. Paul's Churchyard. 1852. Drawn Feb., 1853. Actual size.
$11\frac{3}{4} \times 9\frac{1}{4}$ in.

(30) The 'Times' Printing House, formerly the King's Printing House, Printing House Square. 1851.
$8\frac{7}{8} \times 13\frac{3}{8}$ in.

Portfolio IV.

Ludgate Hill, Smithfield. Christ's Hospital.

(1) Statues of King Lud and his Two Sons, formerly on Ludgate. Feb., 1846. The statues were set up in Elizabeth's time, and when the gate was demolished (1761–62) they were given by the City to Sir Francis Gosling, and were deposited in the parish bone-houses. According to the inscription on the mount of the drawing, they are said to be *now* (1846) *at Lord Hertford's, Regent's Park.*
$10\frac{1}{4} \times 14\frac{1}{4}$ in.

(2) Smithfield Market, looking towards Long Lane. 1850. The cattle market was removed to Islington in 1855.
$9\frac{1}{4} \times 12\frac{3}{4}$ in.

(3) Old Houses, Long Lane, Smithfield. 1855. Now pulled down.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(4) St. Bartholomew's Close, Smithfield. 1850. The houses have since disappeared.
$8\frac{7}{8} \times 12\frac{1}{2}$ in.

(5) West Door of St. Bartholomew's. 1841. The W. door of the Post-Reformation Church, the choir of the original building.
$12 \times 9\frac{1}{2}$ in.

(6) Interior of Western Entrance, St. Bartholomew's. 1841.
$9\frac{1}{2} \times 11\frac{1}{4}$ in.

(7) Choir of St. Bartholomew's, Interior. 1841. Looking E. The drawing shows a wall cutting off the apse at the E. end, which has been since removed.
$14 \times 10\frac{3}{8}$ in.

(8) Door in the Apse of St. Bartholomew's, Smithfield. 1841. Over the door is one of the stilted arches of the apse.
$13\frac{7}{8} \times 9\frac{3}{8}$ in.

(9) Tomb of Rahere, Founder of the Priory, in St. Bartholomew's, Smithfield. 1841.
$9 \times 12\frac{3}{4}$ in.
Etched in 'Vestiges of Old London,' Plate xii.

(10) St. Bartholomew's; Door and Passage from Cloth Fair. 1841. A passage leading to a low doorway into the Church, with wooden-faced buildings r., and a house with pilasters and modillions l. The passage is on the site of the original N. transept.
$13\frac{5}{8} \times 7\frac{1}{8}$ in.

(11) In St. Bartholomew's, Smithfield. 1850. The pulpit; with private pew, marked with Prior Bolton's rebus, above it.
$13\frac{7}{8} \times 9\frac{5}{8}$ in.

(12) Crypt, St. Bartholomew's, Smithfield. 1841.
$12 \times 9\frac{3}{8}$ in.

(13) South Door of St. Bartholomew's. 1841. A low door in the brick Cromwellian building, seen from the graveyard, where was once the S. transept. Beyond the door is part of the original interior W. wall of the transept.
$10 \times 9\frac{5}{8}$ in.

(14) South Side of St. Bartholomew's: Exterior. 1841. The drawing shows the post-Reformation brick additions to the half-destroyed church, and the buildings occupying the site of the E. cloister.
$10 \times 13\frac{5}{8}$ in.

(15) West Gate of the Priory of St. Bartholomew's. 1841. Originally the S. door of the nave.
$13\frac{3}{8} \times 9\frac{1}{2}$ in.
Etched in 'Vestiges of Old London,' Plate xiv.

(16) Remains of the Priory of St. Bartholomew's. 1841. Ancient masonry, with arches, under modern buildings.
$9\frac{3}{4} \times 14$ in.

(17) Middlesex Passage, under the Refectory of St. Bartholomew's Priory, Smithfield. 1841.
8×11 in.

(18) Lady Chapel, St. Bartholomew's, Smithfield. 1841. Furnished as a school-room.
$12\frac{7}{8} \times 9\frac{3}{8}$ in.

(19) A Room, formerly part of St. Bartholomew's Priory. August, 1841. A room with an arched roof in the 'Coach and Horses' inn, which occupies the N. end of the cloisters, and the N. wall of which originally abutted on the nave of the church.
$14 \times 10\frac{3}{4}$ in.
Etched in 'Vestiges of Old London,' Plate xiii.

(20) Remains of the Cloisters of the Priory of St. Bartholomew's, Smithfield. 1841. The N.E. angle of the cloisters, roofless and filled with barrels, seen from the S., with the Cromwellian tower of the church rising beyond.

(21) Cloisters of St. Bartholomew's Priory. 1841. The roof is propped up with wooden supports, and has since fallen.
$10 \times 13\frac{1}{4}$ in.

(22) Stone Coffins in the South Cloister of the Priory of St. Bartholomew's, 1851. Two stone coffins set upright against the wall.
$12\frac{5}{8} \times 8\frac{3}{4}$ in.

(23) Arches of the East Cloister of St. Bartholomew's. 1841. A large room used as a smithy with the arches in the wall.
$9\frac{1}{8} \times$ by $13\frac{7}{8}$ in.

(24) Fragments of Carved Stone from the Cloister of St. Bartholomew. 1857. Three fragments, representing two figures wrestling, an eagle, and a bishop's head.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(25) The Ghost Room, Cock Lane, West Smithfield. 1842. The house, which was the scene of the celebrated imposture of the Cock Lane Ghost, 1762, has long disappeared. The room is fitted up as a workshop in the drawing.
$9\frac{1}{2} \times 13\frac{1}{8}$ in.

(26) The Ghost House, Cock Lane; Exterior. 1842.
$13\frac{5}{8} \times 9\frac{1}{2}$ in.

(27) Belfry Door in St. Bartholomew's the Less. 1849. The interior of the church, which escaped the Fire, was destroyed and reconstructed anew by Dance 1789, and was again rebuilt in 1823.
$13\frac{7}{8} \times 9\frac{1}{2}$ in.

(28) Christ's Hospital, formerly Grey Friars. 1845. Part of the courtyard.
$10 \times 13\frac{5}{8}$ in.

Portfolio V.

Charterhouse, Aldersgate, Cripplegate.

(1) Carved Staircase in Charterhouse Square. November, 1846.
$8\frac{1}{8} \times 13\frac{5}{8}$ in.

(2) The Hall of the Charterhouse: Exterior. 1841.
$8\frac{1}{4} \times 12\frac{1}{4}$ in.

(3) Charterhouse: the Chapel. 1841.
10×14 in.

(4) Charterhouse: the Cloisters. 1841.
$10\frac{3}{4} \times 8\frac{3}{4}$ in.

(5) Upper Part of the Leaden Coffin of Thomas Sutton, Founder of the Charterhouse. The coffin is inscribed: 1611 *Thomas Sutton, Esqviar.*
$11 \times 7\frac{1}{4}$ in.

(6) Monument of Thomas Sutton. The inscription above ends: *He lyved to ye age of* 79 *years and deceased ye* 12*th of Dec*^{e}*b.*, 1611.
$10 \times 14\frac{5}{8}$ in.

(7) Washhouse Court, Charterhouse. 1857.
$10\frac{1}{2} \times 14\frac{3}{4}$ in.

(8) Charterhouse; a Court in the Buildings. 1841.
$9\frac{5}{8} \times 13\frac{3}{4}$ in.

(9) Charterhouse; the Kitchen. 1841.
$9\frac{1}{2} \times 14$ in.

(10) Part of the Charterhouse. 1841.
$9\frac{5}{8} \times 13\frac{3}{4}$ in.

(11) Part of the Charterhouse. Brick building with a lane in front leading round the corner r.
$9\frac{1}{2} \times 14\frac{3}{8}$ in.

(12) Archway in the Charterhouse.
$13\frac{3}{8} \times 8\frac{7}{8}$ in.

(13) Gateway, Charterhouse. 1841.
$9 \times 13\frac{5}{8}$ in.

(14) The Inner Gate, Charterhouse. 1841.
$9\frac{1}{2} \times 13\frac{7}{8}$ in.

(15) Old Half Moon Tavern, Aldersgate Street. June, 1852. 'The place of resort of the most noted wits of the 16th century.'—Lambert.
$13\frac{5}{8} \times 8\frac{3}{4}$ in.

(16) Old House in Aldersgate Street.
$13\frac{3}{4} \times 8\frac{1}{8}$ in.

(17) Thanet or Shaftesbury House, Aldersgate Street. 1851. Built by Inigo Jones for the Earls of Thanet, afterwards in the family of the Earl of Shaftesbury (d. 1683), since used as a tavern and as a hospital. Pulled down 1882.
$10\frac{1}{2} \times 14\frac{1}{8}$ in.

(18) Fragments of a Tomb from the Church of St. John Zachary, and Inscription recording the Site of the Church. Found in the sewer 6 ft. below the surface, October, 1844. The church stood in Aldersgate Ward. The inscription runs: *Before the dreadful Fire, A.D.* 1666. *Here stood the Parish Church of Sant John Zachary. Thomas Crewes, C. W. Die, Church Wardens,* 1829. Above: *Noble Street.*
$13\frac{1}{8} \times 8\frac{3}{4}$ in.

(19) Entrance to Barber-Surgeons' Hall. 1861.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(20) Court Room of Barber-Surgeons' Hall. 1861. Restored and re-decorated 1863–64.
$10\frac{3}{4} \times 14\frac{3}{4}$ in.

(21) Dining Hall of Barber-Surgeons' Hall. 1861. Partly incorporated in warehouses built on the site 1864.
$10\frac{5}{8} \times 14\frac{5}{8}$ in.

(22) Kitchen of Barber-Surgeons' Hall. 1861.
$10\frac{3}{4} \times 14\frac{3}{4}$ in.

(23) Red Cross Street, Cripplegate. 1851. Old houses with timber fronts l.
$9\frac{1}{4} \times 13\frac{3}{8}$ in.

(24) Monument with Bust of John Speed, St. Giles', Cripplegate. The topographer; d. 1629.
$12\frac{3}{8} \times 8\frac{7}{8}$ in.

(25) Heads of Tombstones from Cripplegate and St. George the Martyr's, Hunter Street, Bloomsbury. Three tombstones from each churchyard; one from St. George the Martyr's is dated 1777.
$13\frac{5}{8} \times 10$ in.

(26) Bust of William Lamb in the Chapel of the Clothworkers' Almshouses, Cripplegate, and Rebus of Lamb. 1851. Inscribed: *Bust of Lamb, Chapel of the Clothworkers' Almshouses, Cripplegate, May 15th*, 1851. *Lambs Conduit St.: Lamb,—rebus on the name of Lamb—formerly on the Conduit.* The bust bears the date 1612.
$13\frac{1}{4} \times 9\frac{3}{8}$ in.

(27) Crypt of the Hermitage, St. James' in the Wall, near Cripplegate. 1851.
$10\frac{3}{8} \times 14\frac{1}{4}$ in.

(28) Milton Street, formerly Grub Street, Cripplegate. May, 1848. Signed: *J. W. A.* The name was changed in 1830.
13×10 in.

(29) Milton's House, Barbican. 1857.
$14\frac{1}{2} \times 10\frac{5}{8}$ in.

(30) Old Hour Glass in Brass Frame attached to the Pulpit of St. Alban's, Wood Street. 1850. The church was built by Wren 1684–5.
$1\frac{?}{4} \times 7\frac{3}{4}$ in.

Portfolio VI.

London Wall, Bishopsgate, Aldgate, Stepney.

(1) Little Moor Fields. Feb., 1846.
$14\frac{1}{2} \times 10$ in.

(2) Interior of the Porch of St. Alphage, London Wall. 1851. Built 1777.
$12\frac{5}{8} \times 8\frac{7}{8}$ in.

(3) Paintings in Carpenters' Hall, London Wall. 1846. Two subjects as a frieze: Noah Building the Ark, and Josiah ordering the Temple to be Restored.
$9\frac{3}{8} \times 14\frac{5}{8}$ in.

(4) Paintings in Carpenters' Hall. 1846. Two other subjects: Christ assisting Joseph in his work, and Christ teaching in the Synagogue. These four paintings in distemper, of the time of Henry VIII., were accidentally discovered in Dec., 1845. The Hall was taken down 1876, and the frescoes removed to the new hall, partly on the same site; but the painting of Noah has been destroyed.
$9\frac{3}{8} \times 12\frac{7}{8}$ in.

(5) Old Houses in Little Winchester Street. 1850.
$9 \times 12\frac{3}{8}$ in.

(6) Church of the Austin Friars, Broad Street: Interior. 1842.
$9\frac{3}{4} \times 13\frac{3}{4}$ in.

(7) Church of the Austin Friars: Exterior. 1842. Granted by Edward VI. to the Dutch in London for their Church, 1550.
$9\frac{1}{4} \times 13\frac{3}{4}$ in.

(8) Lodging of Bloomfield, the Poet, in Little Bell Alley, Coleman Street. 1850. Robert Bloomfield (1766–1823), author of 'The Farmer's Boy,' worked as a shoemaker in a garret in Bell Alley.
$9\frac{3}{8} \times 8\frac{3}{4}$ in.

(9) St. Helen's, Bishopsgate: S. Transept, Exterior, from the W. 1857.
$10\frac{1}{2}$ by $14\frac{5}{8}$ in.

(10) St. Helen's: S. Transept, Exterior, from the S. 1857.
$10\frac{3}{8} \times 14\frac{3}{8}$ in.

(11) St. Helen's: the Poor Box. The box is supported by a carved figure.
$13\frac{1}{4} \times 9$ in.

(12) St. Helen's: Crypt of the Priory. 1841.
$9\frac{1}{4} \times 11\frac{1}{8}$ in.

(13) Monument with Hagioscope in St. Helen's. 1852. The arms on this monument have now disappeared.
$14\frac{3}{4} \times 9\frac{1}{4}$ in.

(14) Tomb of Sir John Crosby and Lady Crosby in St. Helen's. 1841.
$12\frac{7}{8} \times 9\frac{3}{8}$ in.

(15) Sir Paul Pindar's House, Bishopsgate Street Without. 1843. Sir Paul Pindar, the famous merchant (d. 1650), lived at No. 169 in this street. The building was demolished, 1871, but the front on the street still exists.
$13\frac{7}{8} \times 9\frac{1}{2}$ in.
Etched in 'Vestiges of Old London,' Plate xxiv.

(16) Remains of Norton Folgate. July, 1852. The N. side of White Lion Street, with part of the old gate built into the wall.
14 × 10 in.

(17) Crosby Hall, Bishopsgate Street: Interior. 1842. Inscribed: *Crosbie Hall*, 1842. The great hall, chief surviving portion of Crosby Place, built about 1466, after being put to many uses, was leased by a firm of packers, 1810–31, and restored 1836 to 1842, when it was reopened. Since 1868 it has been a restaurant.
$9\frac{3}{8} \times 13\frac{3}{4}$ in.

(18) Crosby Hall: Exterior. 1841.
$9 \times 8\frac{3}{4}$ in.

(19) Throne Room, Crosby Hall. 1842. Inscribed *Throne Room, Crosbie Hall*, 1842.
$9\frac{3}{8} \times 14\frac{1}{2}$ in.

(20) Old Mansion in Gravel Lane, Houndsditch. 1844. This house was built by Robert, afterwards Sir Robert, Shaw, in the reign of James I.; and, according to Strype, the Spanish Ambassador of that time, Count Gondomar, lived in it. It was pulled down 1844.
$9\frac{5}{8} \times 14$ in.

(21) Postern Door of the same House. 1844.
$13\frac{1}{4} \times 9$ in.
Etched in 'Vestiges of Old London,' Plate xxv.

(22) (*a*) Mantelpiece on the Ground Floor of the same House. 1844.
$7\frac{1}{2} \times 12\frac{5}{8}$ in.

(*b*) Fireplace in the same House. 1844.
$9\frac{5}{8} \times 8\frac{1}{8}$ in.

(23) Part of the Staircase in the same House. 1844.
$13\frac{3}{4} \times 9\frac{1}{8}$ in.

(24) Staircase and Window in the same House. 1844.
$13\frac{1}{4} \times 9\frac{1}{4}$ in.

(25) Crypt of St. Michael's, Aldgate. 1841. Built about 1110; it was beneath the pavement at the junction of Leadenhall Street and Fenchurch Street. Filled in and destroyed 1870.
$10 \times 13\frac{3}{8}$ in.

(26) Houses in Aldgate. May, 1862.
$14\frac{1}{4} \times 10\frac{5}{8}$ in.

(27) Gateway in Princes' Square, Finsbury. 1857. At each side under the lintel are carved stone griffins, over one of them the date 1592.
$10\frac{5}{8} \times 14\frac{3}{8}$ in.

(28) (*a*) Centre Part of a Triptych, with Crucifixion and Madonna and Child in Relief.

(*b*) Small Draped Image, Mutilated. The triptych was found on the site of the Nunnery of the Order of St. Clare, called the Minories. The image, drawn of the actual size, was found near Whitechapel.
$14\frac{1}{2} \times 10$ in.

(29) Stepney Church: Exterior. May, 1845.
$13\frac{7}{8} \times 9\frac{1}{4}$ in.

(30) Rood over the South Entrance, Stepney Church. May, 1851.
$12\frac{3}{8} \times 8\frac{5}{8}$ in.

(31) (*a*) Relief and (*b*) Inscribed Stone in Stepney Church. May, 1845. The inscription begins: *Of Carthage great was I a stone.* It was set up in 1663.
$8\frac{1}{8} \times 6\frac{3}{8}$ in.
$5\frac{1}{8} \times 6\frac{1}{4}$ in.

(32) Sedilia, Stepney Church. May, 1845.
$9\frac{3}{8} \times 13\frac{7}{8}$ in.

Portfolio VII.

Southwark and Bermondsey.

(1) Royal Arms and Badge of Surrey, both from Old London Bridge. 1851. Over the royal arms are "G III. 1760. R," and beneath, "King Street." The second stone has "1579. L. R." Pencil.
$13\frac{7}{8} \times 9$ in.

(2) St. Saviour's, Southwark: Exterior, S. Side. 1839.
$8\frac{1}{2} \times 12\frac{3}{4}$ in.

(3) Effigy in St. Saviour's. 1846. A skeleton in effigy lying on a tomb.
$6\frac{1}{2} \times 14$ in.

(4) Tomb of John Traherne, St. Saviour's. 1839. Traherne, gentleman porter to James I. (d. 1618), is represented in effigy (coloured), with his wife: his children kneeling beneath.
$12 \times 8\frac{1}{4}$ in.

(5) Effigy of a Knight, cross-legged, in St. Saviour's. 1839.
$7\frac{1}{2} \times 11\frac{3}{4}$ in.

(6) Cardinal Beaufort's Hat and Coat of Arms, St. Saviour's. 1839. Cardinal Beaufort, Bishop of Winchester, spent large sums in repairing the church at the beginning of the 15th century.
$11\frac{7}{8} \times 8$ in.

(7) Tomb of Gower, in St. Saviour's. 1839. The monument of the poet (d. 1402), originally on the N. side of the church, was removed to its present site, repaired, and re-coloured in 1832.
$14 \times 9\frac{5}{8}$ in.

(8) Monument of Alderman Humble and his Wife, in St. Saviour's. 1839.
$13\frac{5}{8} \times 8\frac{3}{4}$ in.

(9) Lady Chapel, St. Saviour's. 1839.
$8 \times 11\frac{5}{8}$ in.

(10) Transept, St. Saviour's: Interior. 1839.
$13\frac{3}{4} \times 9\frac{3}{4}$ in.

(11) Nave of St. Saviour's. 1839. Pulled down and replaced by a new building in 1838–9. The drawing shows the interior with the roof taken off.
$11\frac{3}{4} \times 8\frac{1}{2}$ in.

(12) West End, Interior, of St. Saviour's. 1839. Pulled down.
$11\frac{1}{8} \times 9$ in.

(13) North Door, St. Saviour's: Interior. 1839. Taken down.
$10\frac{1}{2} \times 8\frac{1}{8}$ in.

(14) West Door, St. Saviour's: Interior. 1839. Taken down.
$11\frac{1}{4} \times 8\frac{3}{8}$ in.

(15) West End, Exterior, of St. Saviour's. 1839. Taken down.
$11\frac{1}{8} \times 9\frac{1}{8}$ in.

(16) Entrance to the Nave, St. Saviour's. 1839. Drawn in the course of demolition.
$11\frac{1}{2} \times 8\frac{1}{2}$ in.

(17) Part of a Norman Semicircular Apsis, St. Saviour's, N. Side. November, 1847. These remains, belonging to an older and smaller edifice, were exposed at the time of the drawing by the fall of some masonry built against it.
$13\frac{7}{8} \times 9\frac{3}{8}$ in.

(18) Monument of John Bingham, St. Saviour's. 1840. Bingham (d. 1625) was saddler to Elizabeth and James I.
$9\frac{3}{8} \times 5\frac{1}{8}$ in.

(19) Tomb of Bishop Andrewes in the Lady Chapel of St. Saviour's. 1839. Andrewes was Bishop of Winchester (d. 1626).
$12\frac{1}{8} \times 9\frac{5}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xxviii.

(20) Court of Tabard Inn, Southwark. 1839. Built on the site of Chaucer's Tabard, which was burnt down 1676. Destroyed 1875–76.
$9\frac{3}{4} \times 12\frac{3}{8}$ in.

(21) Remains of Winchester House, Southwark. December, 1845. Built 1107 by William Giffard, Bishop of Winchester, to the W. of St. Mary Overies. Destroyed by fire, 1814. The site now occupied by business premises and wharves.
$9\frac{1}{2} \times 13\frac{3}{4}$ in.

(22) Alleyne's Almshouses in Soap Yard, Deadman's Place, Southwark. 1839. Built in execution of the will of Edward Alleyne, the actor (d. 1626), founder of Dulwich College: since rebuilt at Norwood.
$8\frac{5}{8} \times 10\frac{5}{8}$ in.

(23) East Gate, Bermondsey Abbey. 1842. The last remaining vestige of the monastery, established 1089.
$12\frac{7}{8} \times 9\frac{1}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xvi.

(24) Old Houses, Bermondsey. 1842.
$9\frac{3}{4} \times 13\frac{7}{8}$ in.

(25) Old Houses, Bermondsey. 1842.
$9\frac{1}{2} \times 13\frac{5}{8}$ in.

(26) Old Houses in Jacob's Island, Bermondsey. 1855. The ditch at the back of the houses is now drained, and the locality much changed and improved since it was described by Dickens as the scene of Bill Sikes's death.
$9\frac{1}{4} \times 14\frac{3}{4}$ in.

Portfolio VIII.

Newington, Kennington, Lambeth, Blackfriars.

(1) Fishmongers' Almshouses, near Newington Church. 1846. Pulled down, 1851, and the site occupied by the Metropolitan Tabernacle and other buildings.
$10 \times 13\frac{7}{8}$ in.

(2) Manor House, Kennington. 1851. Finally demolished 1875.
$9\frac{1}{8} \times 13$ in.

(3) House of the Tradescants, South Lambeth. Oct., 1858. The site is now occupied by the Nine Elms Brewery.
$10\frac{1}{2} \times 14\frac{1}{2}$ in.

(4) Great Hall, Lambeth Palace. 1841. Fitted up as a library 1830–34.
$11\frac{1}{4} \times 17\frac{1}{8}$ in.

(5) The Chapel, Lambeth Palace. 1841. The coloured windows described by Laud in his defence were destroyed in the Civil Wars: in the drawing they are of plain glass, but new painted glass was put in 1877–80.
$11\frac{5}{8} \times 11$ in.

(6) Crypt of the Chapel, Lambeth Palace. March, 1841.
$9\frac{3}{8} \times 13\frac{3}{4}$ in.
Etched in 'Vestiges of Old London,' Plate xi.

(7) Window of the Crypt of the Chapel, Lambeth Palace. 1841.
$10\frac{5}{8} \times 8\frac{5}{8}$ in.

(8) Guard Room, Lambeth Palace. 1841.
$9\frac{1}{2} \times 13\frac{1}{4}$ in.

(9) The Lollards' Tower, Garden side. 1841. Built 1434–45. The name is probably a mistake, perhaps due to a confusion with the Bishop of London's prison at St. Paul's called the Lollards' Tower.
$14 \times 9\frac{3}{4}$ in.

(10) Entrance to the Lollards' Tower. 1841.
$9\frac{1}{2} \times 8\frac{1}{8}$ in.

(11) Staircase, Lollards' Tower. 1841.
$13\frac{3}{4} \times 9\frac{1}{2}$ in.

(12) "The Lollards' Cell," Lambeth Palace. 1841. A room used for heretical prisoners, but probably only for those of a later date than the Lollards.
$11\frac{1}{2} \times 17\frac{1}{4}$ in.

(13) Post Room in the Lollards' Tower. 1841. So called from the central post supporting the roof.
$11\frac{1}{4} \times 16$ in.

(14) Passage to the Roof of the Lollards' Tower. 1841.
$12\frac{1}{2} \times 9\frac{1}{4}$ in.

(15) Roof of the Lollards' Tower. 1841.
$13\frac{1}{4} \times 9\frac{1}{8}$ in.

(16) Niche once occupied by a Statue of Thomas a'Beckett in the Lollards' Tower. 1841. The niche faces the river, and the watermen as they went by doffed their caps to the statue.
$11\frac{3}{4} \times 9\frac{1}{4}$ in.

(17) Lollards' Tower. 1841.
Monochrome sketch; $10\frac{5}{8} \times 7\frac{3}{4}$ in.

(18) The Weekly Dole at the Gate of Lambeth Palace. 1841. The gate was built by Archbishop Morton (d. 1500). Formerly the fragments from the dinners in the great hall were given to the poor; for this was substituted the weekly dole to thirty poor parishioners of Lambeth.
$12 \times 8\frac{3}{8}$ in.

(19) Tomb of the Tradescants, Lambeth. 1841. Signed, *J. W. Archer*, 1841. Altar-tomb, sculptured with pyramids and palms, deaths'-heads and pelicans, of John Tradescant the collector (d. 1637), his son and grandson. Repaired 1853.
$8\frac{1}{4} \times 11$ in.

(20) Pedlar's Window, Old Lambeth Church. 1841. A window with the picture of a pedlar and his dog painted on a pane. The pane was put up in 1703, but a similar picture existed in the church before 1608.
$14\frac{1}{4} \times 9\frac{1}{4}$ in.

(21) Corbels in Old St. Mary's, Lambeth. 1851. Four corbels with carved angels holding coats of arms. Lambeth Church was entirely rebuilt 1850–52.
$13\frac{5}{8} \times 10\frac{1}{4}$ in.

(22) Corbels in Old St. Mary's, Lambeth. 1851. Four corbels of similar character.
$13\frac{7}{8} \times 10\frac{3}{8}$ in.

(23) Subterranean Arch, Blackfriars Monastery. 1855. Discovered 1855.
$13\frac{3}{8} \times 9\frac{5}{8}$ in.

(24) Remains of Blackfriars Monastery, with the Base of a Tower. 1855. Discovered 1855.
$10\frac{3}{4} \times 14\frac{3}{4}$ in.

(25) Two Fragments of Sculptured Stone from the Foundations of old Houses near Bridewell. 1847. Inscribed, *Fragments dug from the foundations of some old houses adjoining Bridewell, March 9th*, 1847.
9 × 13⅓ in.

Portfolio IX.

Fleet Street, the Temple, Temple Bar.

(1) Gate of the Fleet Prison. May, 1848. The last Fleet Prison, rebuilt after the riots of 1780, was purchased 1844 by the Corporation; the outer walls removed and the prison abolished 1846. In the drawing, the gate and walls adjoining are covered with advertisements of the day. The site was sold 1864 to the London, Chatham and Dover Railway Co.
9½ × 14¼ in.

(2) Inner Temple Gate House, Fleet Street. 1843. Erected in the time of James I., and with the feathers of Henry, Prince of Wales, upon the front. Now a hairdresser's.
13 × 9⅝ in.

(3) Old House over the Inner Temple Gate. 1856.
14¾ × 10⅛ in.

(4) Temple Church, N. Side. April, 1862.
10½ × 14⅝ in.

(5) West Window, Temple Church. 1861.
14⅝ × 10⅞ in.

(6) Church Porch, Temple. June, 1861.
14¾ × 10⅝ in.

(7) Two Capitals in the Temple Church Porch. 1861.
10½ × 14½ in.

(8) Part of the Temple Church. 1861.
14¾ × 10¾ in.

(9) Temple Church, N. side. December, 1860.
10¾ × 14¾ in.

(10) Part of the Temple Church, from the N.W. March, 1862.
14⅝ × 10½ in.

(11) Remains of the Crypt of a Chapel formerly on the S. side of the Temple Church. April, 1862.
10½ × 14⅜ in.

(12) Part of the Remains of the same Crypt. April, 1862.
10⅜ × 14¾ in.

(13) Churchyard Court, Temple. June, 1860. Pulled down 1860.
14½ × 10⅝ in.

(14) Fountain and Hall, Middle Temple. 1857.
10¾ × 14¾ in.

(15) Entrance to Dr. Johnson's Staircase.
14¾ × 10½ in.

(16) Dr. Johnson's Staircase, Inner Temple Lane. Pulled down 1857.
14¾ × 10⅞ in.

(17) Room (East) in Dr. Johnson's Chambers, Inner Temple Lane. Pulled down 1857.
10¾ × 14⅞ in.

(18) Room (West) in Dr. Johnson's Chambers. Pulled down 1857.
10⅝ × 14¾ in.

(19) Dryden's House in Fetter Lane. 1842. Dryden is said to have lived here in his earlier days; his later residence was in Gerrard Street, Soho. See XIII. (27).
13¾ × 9⅞ in.
Etched in 'Vestiges of Old London,' Plate xxx.

(20) The Last Bulk Shop in London, adjoining Temple Bar. April, 1846. The pents to the ground floor were removed in 1846, and the whole house pulled down 1865. Inscription on the house: *Short and Son, Fishmongers, Established in the Reign of King Henry VIII.*
14⅜ × 10⅞ in.
Etched in 'Vestiges of Old London,' Plate xxxi.

(21) Bust and Inscription formerly in the Apollo Room, Devil Tavern. 1851. The Apollo Club, presided over by Ben Jonson, met in the Devil Tavern, Fleet Street, which was pulled down in 1788. The bust is preserved at Child's Bank. Above, a board with the verses "Welcome, all who lead or follow To the oracle of Apollo," etc.
13⅛ × 8⅞ in.

(22) Bell Yard, Temple Bar. The drawing shows Chevalier's Fishing Tackle Shop, pulled down in 1852.
13¾ × 9 in.

(23) Bailey's Court, Bell Yard, Temple Bar. 1855. Now pulled down.
14½ × 9 in.

(24) Ornamented Doorways of Houses in Serle's Place (Shire Lane), Temple Bar. Dec. 1858. Shire Lane, called Lower Serle's Place after 1845, was cleared away to make room for the New Law Courts.
14½ × 10⅝ in.

(25) House of Elias Ashmole in Little Shire Lane. 1845. Elias Ashmole, the famous antiquary (1617–1692), whose name is commemorated in the Ashmolean Museum at Oxford, containing some of his collections, lived for some time in this lane.
13⅞ × 9¾ in.

Portfolio X.

The Strand and Covent Garden.

(1) Water Gate, Essex Street, Strand. Feb. 1848.
13¼ × 9⅜ in.

(2) Old Houses in the Strand. 1842. Now destroyed.
14½ × 9⅛ in.

(3) Holywell Street, Strand. March, 1862.
14⅝ × 10⅝ in.

(4) Old Entrance to Lyon's Inn, Holywell Street, Strand. April, 1847. Lyon's Inn, an Inn of Chancery, belonging to the Inner Temple, in Newcastle Street, was sold in 1863, demolished, and the Globe Theatre built on the site.
9⅝ × 13¾ in.

(5) Wych Street, Strand. Nov. 1844.
13⅝ × 9¼ in.

(6) Remains of the Savoy Palace. Feb. 1847. The Savoy Palace, built 1248, was destroyed 1381 by Wat Tyler, and after being rebuilt as a hospital, 1505, was used for various purposes, and falling into a ruinous state was finally destroyed in forming the approaches to Waterloo Bridge 1811–17.
10⅝ × 14½ in.

(7) Mitford Lane, Strand. Nov., 1847. Since destroyed.
14⅝ × 10¾ in.

(8) Old Houses in the Strand, near the Adelphi Theatre. Now pulled down.
12¾ × 7⅜ in.

(9) Vaults under the Adelphi. "The Dark Arches" under the Adelphi buildings, erected 1768 by the brothers Adam.
9⅝ × 15 in.

(10) Corner of Cecil Street, Strand. 1857.
14¾ × 10⅝ in.

(11) Water Gate, York Stairs, Buckingham Street, Strand; S. Side. 1851. Attributed to Inigo Jones, and attached to York House. Built for George Villiers, Duke of Buckingham. Now on the Thames Embankment.
9¾ × 14½ in.

(12) The Water Gate, Buckingham Street, Strand; N. Side. Nov., 1862.
$10\frac{1}{2} \times 14\frac{5}{8}$ in.

(13) Hungerford Bridge, from the Savoy Wharf. 1861. Opened 1845, sold 1861, and re-erected at Clifton 1863–64.
$11 \times 18\frac{1}{8}$ in.

(14) House of Admiral Russell, Lord Orford, Covent Garden. 1850. Built for the Earl of Orford, who defeated the French off La Hogue. He died here 1727. Opened 1774 as an hotel, and famous in this century as Evans's Hotel and Supper Rooms; since occupied by the New Club.
$8\frac{7}{8} \times 12\frac{3}{4}$ in.

(15) J. M. W. Turner's Birthplace in Maiden Lane, Covent Garden. 1852. No. 26. Turner was born April 23, 1775.
$14 \times 8\frac{5}{8}$ in.

(16) Attic in the same House. 1852. Said to have been Turner's first studio.
$8\frac{3}{4} \times 13\frac{7}{8}$ in.

(17) Samuel Butler's Room in a House in Rose Street, Covent Garden. 1853. The author of 'Hudibras' died here 1680.
$10\frac{3}{4} \times 14\frac{3}{4}$ in.

(18) East Front of Covent Garden Theatre after the Fire in 1856.
$10\frac{5}{8} \times 14\frac{5}{8}$ in.

(19) Interior of the Theatre, looking to the Stage.
$10\frac{1}{2} \times 14\frac{1}{8}$ in.

(20) Interior of the Theatre, looking from the Stage, after the Fire. 1856.
$10\frac{1}{2} \times 14\frac{3}{4}$ in.

(21) Statues on the East Front of Covent Garden Theatre.
$9\frac{7}{8} \times 13\frac{7}{8}$ in.

(22) Bas-reliefs by Flaxman, Covent Garden Theatre. These and the statues were saved from the old theatre when it was burnt in 1856.
$8\frac{3}{4} \times 14\frac{1}{8}$ in.

(23) Cock and Magpie Inn, Drury Lane. March, 1847.
$14\frac{5}{8} \times 11\frac{1}{4}$ in.
Etched in 'Vestiges of Old London,' Plate xxi.

Portfolio XI.

Lincoln's Inn, Holborn, St. Giles', St. Martin's Lane.

(1) House in Great Queen Street. Feb. 1846. Now Nos. 55 and 56; the only house in the street retaining its original features; many of the houses on the S. side of the street are said to have been built by Webb, the scholar of Inigo Jones. Thomas Hudson lived here, and 1740-43 his pupil Joshua Reynolds.
$9\frac{3}{4} \times 14\frac{1}{4}$ in.

(2) Newcastle House, Lincoln's Inn Fields. 1850. Built about 1686 by Lord Powis and purchased by the Duke of Newcastle (d. 1711), after whom it is called.
$8\frac{3}{4} \times 13\frac{1}{8}$ in.

(3) House of the Sardinian Ambassador, Lincoln's Inn Fields. Oct. 1858.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(4) Chichester House, Carey Street, Lincoln's Inn. June, 1848.
$14\frac{5}{8} \times 10\frac{1}{2}$ in.

(5) The Old Black Jack, a Tavern in Clare Market.
$11\frac{1}{4} \times 8\frac{3}{4}$ in

(6) Grave of Joe Miller, Burial Ground, Portugal Street, Lincoln's Inn Fields. Oct. 1847. The burial ground, belonging to St. Clement's Danes, is now occupied by King's College Hospital. The gravestone was put up in 1816 to replace the old one, on which the inscription to Miller (d. 1738), 'a tender husband, a sincere friend, a facetious companion, and an excellent comedian,' was nearly obliterated.
$11\frac{1}{8} \times 8\frac{5}{8}$ in.

(7) Building in Portugal Street, formerly the Lincoln's Inn Fields Theatre. Nov. 1847. Pulled down 1848.
$10\frac{3}{4} \times 14\frac{1}{8}$ in.

(8) New Square, Lincoln's Inn, after the Fire in 1849.
$14\frac{1}{8} \times 10\frac{3}{8}$ in.

(9) Old Houses in Chancery Lane, 1853. Pulled down 1853.
$14\frac{1}{4} \times 9\frac{3}{4}$ in.

(10) Old Shop Front, Holborn Bridge. July, 1842. Afterwards burnt down. The bridge crossed the Fleet River at the foot of Holborn Hill.
$11\frac{3}{8} \times 9\frac{1}{4}$ in.

(11) Open Sewer of Fleet Ditch and New Sewer at the back of Saffron Hill. 1855. The drawing shows a line of posts marking the proposed Metropolitan Railway, which was not actually set on foot till 1860.
$9 \times 3\frac{5}{8}$ in.

(12) Fleet Ditch, at the back of Field Lane. Interior of the covered part of the ditch, with Holborn Bridge end in the distance.
$7\frac{7}{8} \times 13\frac{7}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xxxiv.

(13) Fleet Ditch and Old Houses at the back of Field Lane. 1841. The dilapidated hovels shown in the drawing had disappeared, and the ditch been covered over before 1850.
$6\frac{7}{8} \times 6\frac{7}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xxxiii.

(14) Field Lane. May, 1848. This notorious street, described by Dickens in 'Oliver Twist,' the home of thieves and receivers of stolen goods, was demolished on the formation of Holborn Viaduct and its approaches.
$15 \times 8\frac{3}{4}$ in.

(15) No. 4, Brooke Street, Holborn. Long supposed to be the house in which Chatterton died; now pulled down. Chatterton died at No. 39, on the opposite (west) side.
$14 \times 7\frac{1}{2}$ in.

(16) Ely Chapel, Ely Place, Holborn. 1843. The only remaining part of Ely Place, which was taken down 1775. After being unoccupied, the chapel was used 1843–71 by the Welsh Episcopalians. Opened 1879 as a Roman Catholic Chapel.
$9\frac{5}{8} \times 14$ in.

(17) Old Southampton House, Holborn; Staircase with Ornamented Woodwork. January, 1846. This house of the Wriothesleys stood on the S. side of Holborn, and was taken down about 1652. Portions, of which this was one, remained till 1850, in No. 322, Holborn, and in the Blue Posts Tavern, No. 47, Southampton Buildings.
$13\frac{3}{4} \times 10\frac{5}{8}$ in.
Etched, but not published, in 'Vestiges of Old London.'

(18) Old Southampton House, Holborn; Remains of the Chapel. 1846. The remains, destroyed 1850, were on the premises of Mr. Griffith, a whipmaker; rolls of leather and sticks are shown in the drawing.
$13\frac{5}{8} \times 9\frac{3}{8}$ in.

(19) Staple Inn, Holborn. 1851.
$9\frac{3}{4} \times 14\frac{3}{4}$ in.

(20) Staircase in Justice Dyott's House, St. Giles. 1843. A wooden staircase with festoons carved in wood and a medallion on the wall.
$11\frac{1}{2} \times 9\frac{3}{8}$ in.

(21) Monument by Inigo Jones to Chapman, the Poet, in the Churchyard of St. Giles'-in-the-Fields. March, 1844. George Chapman (d. 1634), is buried in St. Giles. The monument is inscribed, *Georgius Chapman, Poeta, MDCXX. Ignatius Jones, Architect Regius . . . . familiari suo hoc mon. D. S. P. F. C.* (copied from what was visible of the old inscription). Another inscription below records the restoration of the monument in 1827.
$10\frac{3}{4} \times 7\frac{1}{8}$ in.

(22) Tomb of Richard Penderel, St. Giles'-in-the-Fields. March, 1844. Richard Penderel (d. 1671–2), 'the preserver of the life of King Charles the Second,' after his escape from Worcester fight.
$7\frac{3}{8} \times 13\frac{3}{8}$ in.

(23) The Bowl Brewery, St. Giles'. 1846. Since pulled down; so called in memory of the bowl of ale given at St. Giles' Hospital to criminals on their way to execution.
$10\frac{1}{4} \times 14\frac{1}{4}$ in.

(24) Entrance from High Street to the Rookery, St. Giles'.
$12\frac{3}{4} \times 8\frac{1}{2}$ in.

(25) Part of the Rookery, St. Giles'. March, 1844.
$9\frac{7}{8} \times 13\frac{1}{2}$ in.

(26) A Cellar in the Rookery, St. Giles'.
$9 \times 13\frac{3}{8}$ in.

(27) Queen Anne's Bath, the Old St. Giles' Spring. Dec. 1844. A bath, said to have been used by Queen Anne, at No. 3, Endell Street.
$13\frac{5}{8} \times 9\frac{1}{8}$ in.

(28) Old Shop in St. Martin's Lane. 1850. Said to have been one of the Hogarth's residences.
$9\frac{3}{4} \times 13\frac{3}{4}$ in.

(29) House in St. Martin's Lane. July, 1859. An ornamented front with fluted pilasters above a watchmaker's shop.
$14\frac{5}{8} \times 10\frac{5}{8}$ in.

Portfolio XII.

Whitehall, Westminster Palace and Abbey.

(1) Pedestal of Charles I.'s Statue at Charing Cross; S. end. The pedestal, made by Joshua Marshall, Master Mason to Charles II., for Le Sœur's statue, is surrounded in the drawing by a railing, now removed.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(2) N. end of the Pedestal.
$14\frac{3}{8} \times 10\frac{3}{8}$ in.

(3) Door in Old Whitehall Palace. July, 1859.
$14\frac{1}{2} \times 10\frac{1}{2}$ in.

(4) Room in Old Whitehall Palace. July, 1859.
$10\frac{5}{8} \times 14\frac{1}{2}$ in.

(5) House of Lords, after the Fire in 1834.
$7\frac{5}{8} \times 10\frac{3}{8}$ in.

(6) St. Stephen's Chapel, Westminster, after the Fire, Oct. 1834.
$12\frac{3}{4} \times 8\frac{1}{2}$ in.

(7) Two Fragments from St. Stephen's Chapel, Westminster. Two corbels, with carved foliage, and on one a man's face.
$13\frac{1}{4} \times 9$ in.

(8) Six Fragments of Sculptured Stone-work from St. Stephen's Chapel, Westminster. One of the fragments is the head of an effigy of a queen.
$13\frac{7}{8} \times 10\frac{1}{4}$ in.

(9) Three Fragments from St. Stephen's Chapel.
$13\frac{3}{8} \times 10\frac{1}{4}$ in.

(10) Ten Fragments from St. Stephen's Chapel.
$14\frac{1}{4} \times 10\frac{1}{8}$ in.

(11) Crypt of St. Stephen's, Westminster. 1852.
9×13 in.

(12) Body of William Lyndwood, Bishop of St. David's, found in St. Stephen's Crypt, Westminster. 1852. This body was found January 1852 in a cavity under the seat in the easternmost window on the N. side, and was re-interred in March in the N. cloister of Westminster Abbey. It has been identified with that of Lyndwood (d. 1446), as he was most probably buried here.
$8\frac{7}{8} \times 14\frac{7}{8}$ in.

(13) Coronation Chairs, Westminster Abbey. 1842.
$14\frac{1}{2} \times 9\frac{3}{8}$ in.

(14) Sword and Shield of Edward III., Westminster Abbey. 1842.
$13\frac{7}{8} \times 9\frac{3}{4}$ in.

(15) Tombs of Abbot William of Colchester, and Abbot Fascet, Westminster Abbey. In the Chapel of St. John the Baptist. William of Colchester d. 1420; Fascet, 1500.
$10\frac{1}{2} \times 14\frac{3}{4}$ in.

(16) Tomb of Richard II. and Anne of Bohemia, Edward the Confessor's Chapel.
$9 \times 12\frac{3}{4}$ in.

(17) Chaucer's Tomb, S. Transept, Westminster Abbey. 1850.
$9 \times 12\frac{3}{4}$ in.

(18) In the Crypt, Westminster. 1857.
$10\frac{1}{2} \times 14\frac{5}{8}$ in.

(19) Pillar in the Crypt, Westminster. 1857.
$14\frac{1}{2} \times 10\frac{1}{4}$ in.

(20) Chapter House Door, Cloisters, Westminster. Altered in 1852.
$12\frac{3}{4} \times 9$ in.

(21) Female Statue in the Chapter House, Westminster.
$13\frac{1}{2} \times 8\frac{3}{4}$ in.

(22) Door in the Cloisters, Westminster. 1857.
$14\frac{3}{8} \times 10\frac{3}{8}$ in.

(23) Doorway removed from the Star Chamber to Abbot Litlington's House in the Cloisters, Westminster. Over the door, *Built by H. Litlington*, MCCCVIII.
$14\frac{1}{2} \times 10\frac{1}{2}$ in.

(24) Corbel in the Cloisters, Westminster Abbey. 1857.
$14\frac{1}{2} \times 10\frac{1}{2}$ in.

(25) Remains of Refectory, Cloisters, Westminster. 1857.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(26) Westminster Great School Room.
$10\frac{3}{8} \times 14\frac{5}{8}$ in.

(27) Hall and Staircase of House in Little Cloisters, Westminster Abbey.
$10\frac{5}{8} \times 14\frac{5}{8}$ in.

(28) Staircase by Inigo Jones in Ashburnham House, Little Dean's Yard, Westminster. 1849. The house was built by Inigo Jones for the Ashburnham family, but it is now a prebendal house. The Cottonian Library, now in the British Museum, was preserved here and partly burnt in 1731.
$14\frac{1}{2} \times 9\frac{1}{2}$ in.

Portfolio XIII.

Westminster, Piccadilly, Regent Street, Soho.

(1) Monument of Cornelius Van Dun, in St. Margaret's, Westminster, and two Inscriptions on his Almshouses in York Street. One of the inscriptions has: "*Cornelius Vandun, born at Breda in Brabant, a soldier with King Henry the 8th at Tournay . . . . built eight of these Almshouses,*" etc. The other has: "*These Almes Houses were founded by Mr. Emery Hill. Obiit.* 1677."
$14\frac{3}{8} \times 10\frac{1}{8}$ in.

(2) Vandun's Almshouses, York Street, Westminster. 1852. These Almshouses were in Petty France, now York Street, but were abolished 1852.
$8\frac{5}{8} \times 12\frac{5}{8}$ in.

(3) Caxton's Printing House, Almonry, Westminster. Dec. 1844. Stamped with Archer's monogram. This house, at the back of Tothill Street, fell down from neglect, Nov. 1845.
$13\frac{3}{4} \times 9\frac{1}{2}$ in.

(4) Stone Image of the Virgin and Child, found on the Site of the Almonry, Westminster. Oct. 1858. Both figures want their heads. Found in digging the foundations of the Westminster Palace Hotel.
$14\frac{1}{2} \times 10\frac{5}{8}$ in.

(5) The Cock Inn, Tothill Street, Westminster. 1845.
$9\frac{1}{4} \times 13$ in.

(6) Room in the Cock Inn. Feb. 1845. Stamped with Archer's monogram.
$9\frac{1}{2} \times 14$ in.
Etched in 'Vestiges of Old London,' Plate xix.

(7) Wood-carving, and Original Sign of the King's Arms, now the Cock Inn, Westminster. Feb. 1845. The carving represents the Adoration of the Magi, and is supposed to have been left by some Flemish artist in payment of his score. The sign of the King's Arms was discovered in the kitchen of the Inn by J. W. Archer in 1845. The Cock Inn was demolished in 1873, to make way for the Royal Aquarium.
$12\frac{1}{2} \times 8\frac{3}{4}$ in.
Etched in 'Vestiges of Old London,' Plate xx.

(8) Tothill Street, Westminster; with a May-day Performance.
$14\frac{7}{8} \times 10\frac{3}{8}$ in.

(9) Milton's House, Petty France, Westminster. 14th May, 1845.
$13\frac{7}{8} \times 9\frac{1}{4}$ in.

(10) Doorway with projecting Decorated Lintel in Queen Square, now Queen Anne's Gate, Westminster. Nov. 1858.
$14\frac{7}{8} \times 10\frac{7}{8}$ in.

(11) No. 38, Grosvenor Square. Feb. 1862.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(12) No. 25, Grosvenor Square. July, 1859.
$14\frac{3}{4} \times 10\frac{5}{8}$ in.

(13) Schomberg House, Pall Mall. 1850. Built by the third Duke of Schomberg, 1699; purchased 1765, by Astley, the portrait painter, who let parts of it to Gainsborough and to Cosway. Gainsborough died here 1798. The east wing was pulled down 1850; the drawing shows it in course of demolition. The house is now merged in the War Office.
$10\frac{1}{4} \times 14$ in.

(14) House of Samuel Rogers, St. James's Place. July, 1847. Rogers lived at No. 22 from 1803 till his death, Dec. 18, 1855.
$14\frac{3}{8} \times 10$ in.

(15) Ruins after a Fire, St. James's Place. 1854.
$14\frac{7}{8} \times 10\frac{3}{4}$ in.

(16) Hertford House, Piccadilly, before the Rebuilding. 1850. The house was rebuilt 1850.
$10\frac{3}{4} \times 14\frac{1}{8}$ in.

(17) Remains of Clarendon House, Three Kings Livery Stables, Piccadilly. Nov., 1847. Two Corinthian pilasters on either side of a gateway, the sole remains of the palace built by the great Earl of Clarendon on the N. side of Piccadilly, in 1666; demolished 1683.
$13\frac{5}{8} \times 9\frac{1}{2}$ in.
Etched in 'Vestiges of Old London,' Plate xxxii.

(18) Old Burlington House: the Front. 1855. The second Burlington House, built by Lord Burlington the architect. Bought by the Government 1854. The drawing shows the front of the building, now occupied by the Royal Academy, with the addition of a storey added 1873.
$10\frac{5}{8} \times 14\frac{1}{2}$ in.

(19) Old Burlington House: the Back. 1855. The garden is now occupied by the London University Buildings.
$10\frac{1}{2} \times 14\frac{5}{8}$ in.

(20) Gateway of Old Burlington House. 1855. Removed 1866 to make way for New Burlington House, facing Piccadilly.
$13\frac{3}{8} \times 10\frac{5}{8}$ in.

(21) Old Burlington House: the Colonnade. 1850. The Colonnade and gateway built by Colin Campbell 1717, were removed 1866 to make way for New Burlington House, with its wings and Piccadilly front.
$9\frac{1}{2} \times 14\frac{3}{8}$ in.

(22) Room in Burlington House. 1855.
$10\frac{5}{8} \times 14\frac{1}{2}$ in.

(23) Door opening into a Suite of Rooms, Burlington House. 1855.
$13\frac{3}{4} \times 10\frac{1}{2}$ in.

(24) Staircase from the Hall, Burlington House. 1855.
$13\frac{3}{4} \times 10\frac{1}{2}$ in.

(25) The Quadrant, Regent Street, during the Destruction of the Colonnade. Nov., 1849.
$8\frac{3}{4} \times 13\frac{3}{4}$ in.
Wheatley & Cunningham ('London, Past and Present,' Vol. III., p. 132), say "the arcade . . . was removed in December, 1848."

(26) Shop Front, with Pillars and Ornamented Cornice, in Macclesfield Street, Soho. July, 1858.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(27) Dryden's House, Gerrard Street, Soho. June, 1858. Dryden died in this house, now No. 43, in May, 1700.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(28) House of Sir Isaac Newton, afterwards of Dr. Burney, St. Martin's Street, Leicester Square. 1850. Newton lived here 1710–27, and built a small observatory at the top, shown in the drawing, but removed a few years after. Dr. Burney took the house in 1779, and here *Evelina* was written by his daughter.
$13\frac{3}{4} \times 10$ in.

Portfolio XIV.

Bloomsbury, Gray's Inn, Clerkenwell.

(1) Gateway of the British Museum. 1842. The old gate of Montague House.
$10\frac{1}{4} \times 13\frac{7}{8}$ in.

(2) Central Portico of the Gateway, British Museum. 1842.
$14\frac{1}{4} \times 9\frac{3}{4}$ in.

(3) Another View of the Gateway.
$11\frac{1}{4} \times 13$ in.

(4) The same Subject.
$9\frac{3}{4} \times 13\frac{3}{4}$ in.
Purchased in June, 1868.

(5) Gateway of the British Museum. January, 1846. The old gateway of Montague House in course of demolition, with the new building rising behind.
$9\frac{3}{4} \times 14\frac{1}{4}$ in.

(6) British Museum: the Courtyard, with Inside of the Gates. 1842.
$10 \times 14\frac{3}{8}$ in.

(7) British Museum: the Front of Montague House. 1842.
$9\frac{5}{8} \times 14\frac{1}{8}$ in.

(8) British Museum: the Courtyard from the Steps of Montague House. 1842. Signed and dated *J. W. A. Deer.*, 1842.
$9\frac{3}{4} \times 13\frac{3}{4}$ in.

(9) Entrance Hall and Staircase of the British Museum. 1842.
$12\frac{1}{2} \times 10\frac{1}{4}$ in.

(10) Entrance Hall and Staircase: another View.
$11 \times 8\frac{1}{8}$ in.
Purchased in June, 1868.

(11) Cobbler's Stall, Great Ormond Street. 1850.
$9\frac{5}{8} \times 13\frac{3}{4}$ in.

(12) Flambeau Extinguishers, Great Ormond Street. 1848. Inscribed *Great Ormond Street. Jany.*, 1848.
$13\frac{5}{8} \times 9\frac{1}{2}$ in.

(13) Doorways with Ornamental Work in Great Ormond Street; S. side. July, 1859.

(14) Portico of a House in Great Ormond Street; N. side. July, 1860.
$14\frac{3}{4} \times 10\frac{7}{8}$ in.

(15) Pump and Inscription in Long Yard, Lamb's Conduit Street, 1852. On the wall a tablet with defaced inscription, recording the position of the head spring of Lamb's Conduit Water, and beneath: *Lamb's Conduit the Property of the City of London. This Pump is erected for the Benefit of the Publick.* The conduit was built 1577.
$12\frac{3}{8} \times 9\frac{1}{2}$ in.

(16) Boar's Head Brewery, Gray's Inn Lane. 1853. A large four-gabled timber house, with date 157 . . on a carved corbel. It stood at the end of Theobald's Road. Now pulled down.
$10\frac{3}{4} \times 14\frac{7}{8}$ in.

(17) Room in Fulwood's Rents, Gray's Inn. 1850. A room with panels and carved mantelpiece, on the ground floor of a house of James I.'s time in Fulwood's Rents. Francis Bacon lived in 'Fulwood's House' 1608.
$9\frac{7}{8} \times 13\frac{1}{2}$ in.
Etched in 'Vestiges of Old London,' Plate xxvi.

(18) Upper Room in the same House. Feb., 1852. Panelled, with carved wood mantelpiece.
$10\frac{1}{2} \times 13\frac{1}{2}$ in.

(19) The Northumberland Arms, Bagnigge Wells Road. Destroyed 1855.
$10\frac{1}{2} \times 14\frac{1}{2}$ in.

(20) Garden Entrance of Bagnigge Wells House, Cold Bath Fields. 1843. Once the summer residence of Nell Gwynne; afterwards a place of entertainment; closed and dismantled about 1843. No trace now remains. Over the gateway the following inscription: S. + T. *This is Bagnigge House, neare the Pinder a Wakefielde.* 1689. The Pinder of Wakefield was a public-house in Gray's Inn Road.
$6\frac{1}{8} \times 5\frac{1}{2}$ in.

(21) Clerkenwell. 1842. A small shop with a pump, on which is an inscription dated 1800, stating that the pump was removed from its former situation. *The spring, by which it is supplied, is situated four feet eastward, and round it the parish clerks annually performed sacred plays. The water was greatly esteemed by the Priors and Brethren of the Order of St. John of Jerusalem, etc.* The pump has been removed.
$13 \times 9\frac{5}{8}$ in.

(22) Pavement and Wooden Piles discovered in turning the Sewer, Ray Street, Clerkenwell. 1855. On the back of the mount: 13 *feet below the present surface a pavement of large Boulder stones. In the bed of the Sewer, which appears to have been the branch of the ancient River Fleet called Turnmill Brook, at a depth of* 26 *feet wooden piles, black and hard like ebony. Supposed to have belonged to the Mill dam of the Monastery of St. John of Jerusalem, Clerkenwell. A little lower than the piles, large water pipes formed of the stems of trees hollowed out.*
$13\frac{1}{2} \times 9\frac{3}{8}$ in.

(23) St. John's Gate, Clerkenwell. 1842. The south entrance to the Hospital of St. John of Jerusalem, completed by Prior Docwra in 1504, is the only ancient gate remaining of the monastic buildings of London.
$10\frac{1}{8} \times 13\frac{5}{8}$ in.

(24) Crypt of St. John's, Clerkenwell. 1842. The church was part of the choir of the Priory. The crypt was closed for burials in 1862, the aisles bricked up and the Early English doorway destroyed. The scene of Dr. Johnson's visit to the Cock Lane Ghost and discovery of the imposture.
$9\frac{3}{8} \times 13\frac{7}{8}$ in.

(25) Old Houses, Clerkenwell Close. 1842. This was the St. Mary's Close of the old Benedictine Nunnery. Cromwell is supposed to have lived here.
$9\frac{3}{4} \times 13$ in.

(26) Bishop Burnet's House, St. John's Square, Clerkenwell. Bishop Burnet died (1714-15) in this house, pulled down before 1850.
$9\frac{3}{4} \times 13\frac{3}{8}$ in.

(27) Chimney Piece of carved Stone in the Baptist's Head, Clerkenwell. In the centre of the carved mantelpiece, the arms of Sir Thomas Forster (d. 1612). The inn, on the east side of St. John's Lane, was probably named originally Sir Baptist's Head after Sir Baptist Hicks.
$9\frac{3}{4} \times 14\frac{1}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xxvii.

(28) Remains found on the Site of Berkeley House, Clerkenwell. (*a*) Arms of St. John of Jerusalem, (*b*) a boss, (*c*) and (*d*) fragments of ornamented terra-cotta.
$13\frac{1}{2} \times 9\frac{1}{8}$ in.

(29) Monuments of Sir William Weston and Lady Elizabeth Berkeley in the Vaults of St. James', Clerkenwell. 1842. Sir W. Weston (d. 1540) was the last Prior of the Hospital of St. John of Jerusalem. Lady Elizabeth Berkeley (d. 1585) was second wife to Sir Maurice Berkeley.
$13\frac{7}{8} \times 9\frac{3}{8}$ in.

Portfolio XV.

St. Pancras, Regent's Park, Kentish Town, Islington.

(1) St. Pancras' Old Church: Exterior. July, 1847. The church was almost entirely rebuilt in the Norman style and enlarged 1847–8. The drawing shows it in its old state.
$10\frac{5}{8} \times 14\frac{1}{2}$ in.

(2) St. Pancras' Old Church; the W. end after the Removal of the Tower. January, 1848.
$12\frac{1}{2} \times 9\frac{1}{4}$ in.

(3) St. Pancras' Old Church; E. end and S. side of the Chancel: Interior. April, 1848.
$12\frac{3}{4} \times 9\frac{1}{2}$ in.

(4) Tomb of Woollett and his Wife, St. Pancras' Old Church. July, 1847. The inscription runs, *William Woollett, engraver to his Majesty, was born at Maidstone, in Kent, MDCCXXXV. He died . . . . MDCCLXXXV.*, etc.

(5) Two Monuments in St. Pancras' Old Church. May, 1848. The back of a monument, and monument with sculptured figures to Philadelphia Woolaston.
$10 \times 13\frac{3}{4}$ in.

(6) Monument in St. Pancras' Old Church. Monument with two busts, to William Platt (d. 1637) and his wife. On a tablet beneath: *This monument was removed from the old Chapel at Highgate, A.D.* 1833.
$12\frac{3}{8} \times 8\frac{3}{4}$ in.

(7) Monuments in St. Pancras' Old Church. July, 1847. Large monument, defaced, with recesses for brasses, of the family of Graye, of Port Pool or Gray's Inn; and tablet to Samuel Cooper, the miniature painter (d. 1672).
$10\frac{3}{8} \times 14\frac{1}{2}$ in.

(8) Fragments from St. Pancras' Old Church. April, 1848. (*a*) Keystone of S. porch; (*b*) Stone with mason's mark; (*c*) Moulding; (*d*) Section of brick; (*e*) Altar niche; (*f*) Column; (*g*) Part of a pillar with capital; (*h*) Top of altar found in the foundation of the tower.
$10\frac{1}{2} \times 14\frac{5}{8}$ in.

(9) Two Carved Wood Stall Seats, St. Katharine's, Regent's Park. 1855. St. Katharine's Hospital and Chapel were removed in 1825 from near the Tower to Regent's Park.
$14\frac{1}{4} \times 10\frac{1}{2}$ in.

(10) Wood Carvings on the Old Stalls, St. Katharine's, Regent's Park. 1843. Three specimens of old wood-carving, and an angel upholding a coat of arms (modern work), and beneath it *Matild. Reg.* 1136.
$14 \times 9\frac{3}{4}$ in.

(11) Tomb of John, Duke of Exeter, and his Two Wives, in St. Katharine's, Regent's Park. 1843. Under the inscription is a note: *Their remains having been carefully removed from the original place of interment, are deposited in this Chapel, as are those of other persons whose monuments and grave stones were transferred to it from the Collegiate Church of St. Katharine aforesaid.* Part of the tomb, a niche with St. George, and an iron bar, are modern additions. John Holland, Duke of Exeter, d. 1447.
$13\frac{7}{8} \times 9\frac{1}{4}$ in.

(12) Pulpit in St. Katharine's, Regent's Park. 1843. This wooden pulpit was presented to the church by Sir Julius Cæsar, and removed from the old church.
$9\frac{3}{8} \times 13\frac{3}{4}$ in.

(13) Panels of the same Pulpit, and Font. 1843. Five of the panels, on the lower part of the pulpit, are modern, and represent the old church. The font is modern. Under the six old panels: *Ezra the scribe stood upon a pulpit of wood, which he had made for the preachin. Nehem., Chap. viii.*, 47.
Pen and sepia. $14 \times 9\frac{3}{4}$ in.

(14) Chalk Farm Tavern. 1855. A whitewashed public-house, known in 1678 as the White House, which has made way for the new tavern.
$10\frac{3}{4} \times 14\frac{5}{8}$ in.

(15) Castle Tavern, Kentish Town. By the house r., a tree planted by Lord Nelson.
$9\frac{3}{8} \times 13\frac{3}{4}$ in.

(16) Copenhagen House, Copenhagen Fields, Islington. 1846. Noted in the last century for its tea-gardens and sports; pulled down in 1855 to make room for the Metropolitan Cattle Market.
$9\frac{3}{4} \times 14$ in.

(17) Charles Lamb's House, Colebrook Row, Islington. The house looks on the New River, now covered over. It is described by Lamb, who lived here 1823–1828, in a letter to Bernard Barton, Sep. 2, 1823.
$12 \times 9\frac{1}{4}$ in.

(18) Room in the Queen's Head, Islington. August, 1841. The old Queen's Head was pulled down 1829. The ceiling, wainscot, and chimney-piece in this room were saved from the old house.
$12\frac{1}{8} \times 14\frac{1}{4}$ in.

(19) Chimney-piece, Queen's Head, Islington. July, 1841. Inscribed: *Mantle-piece Old Queen's Head, Islington. J. W. Archer*, 1841. The story of Diana and Actæon is carved on the chimney-piece, which is shown in the preceding drawing.
$10\frac{5}{8} \times 8\frac{5}{8}$ in.

(20) The Hare and Hounds Inn, Islington. August, 1841.
$10\frac{3}{4} \times 14$ in.

(21) Fowler's Lodge, Islington. 1851.
$12\frac{1}{2} \times 9$ in.

(22) Entrance to Fowler's Lodge. 1851.
$14\frac{1}{2} \times 10\frac{5}{8}$ in.

(23) Prior Bolton's Garden House, Canonbury, Islington. August, 1841. Part of Canonbury Manor House, which was given to the Priory of St. Bartholomew, Smithfield, by Ralph de Berners, and was rebuilt by Bolton, the last prior.
$15\frac{7}{8} \times 11\frac{5}{8}$ in.

(24) Prior Bolton's Garden House. 1841.
$14\frac{3}{4} \times 10\frac{3}{8}$ in.

(25) Interior of Prior Bolton's Garden House. 1841.
$9\frac{5}{8} \times 11\frac{5}{8}$ in.

(26) Door in Prior Bolton's Lodging, Canonbury. August, 1841.
$15\frac{3}{4} \times 9\frac{5}{8}$ in.

(27) Prior Bolton's Rebus, in the Passage of a House at Canonbury. August, 1841. The house was formerly part of the Manor House.
$7\frac{3}{8} \times 6\frac{5}{8}$ in.

(28) Arms of Sir Walter Dennys in the same House. 1841. Inscription below the arms: *These were the arms of Sir Walter Dennys of Gloustershire, who was made a knight by bathing at the creation of Arthur, Prince of Wales, in Nov.*, 1489, *and died Sept. the* 1, 21 *Heny. VII.*, 1505. . . . *He married Margaret, daughter of Sir Richard Weston, Knt., to which family Canonbury House formerly belonged, etc.*
$10\frac{1}{2} \times 7\frac{3}{4}$ in.

(29) Staircase in Queen Elizabeth's Lodge, Canonbury. 1841. Canonbury Manor House belonged at one time to Sir John Spencer, whom Elizabeth visited there 1581.
$9\frac{1}{8} \times 6\frac{7}{8}$ in.

(30) The Tower, Canonbury Manor House. July, 1841. Probably built by Sir John Spencer. Let out in apartments from an early period. Goldsmith lodged here 1763–4.
$14 \times 9\frac{3}{8}$ in.

Portfolio XVI.

Hoxton, Hackney, Highgate, Kensington, Chelsea, Dulwich.

(1) Balmes or Whitmore House, Hoxton. 1852. Built originally 1540; rebuilt in the next century by Sir George Whitmore. Used in this century as a lunatic asylum, and pulled down 1852.
$10\frac{3}{4} \times 14\frac{7}{8}$ in.

(2) Room in Balmes House. 1852.
$10\frac{3}{4} \times 14\frac{5}{8}$ in.

(3) Staircase of Carved Wood, Balmes House. 1852.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(4) Door at Balmes House. 1852.
$14\frac{1}{2} \times 10\frac{3}{4}$ in.

(5) Chapel of St. Bartholomew's Hospital for Lepers, Kingsland. 1841. This hospital, established by the 15th century, was annexed to St. Bartholomew's Hospital after the Reformation. The building was half burnt down in the 18th century; but the chapel, shown in the drawing, survived till 1846, when it was removed.
$9\frac{1}{2} \times 13\frac{5}{8}$ in.
Etched in 'Vestiges of Old London,' Plate xvii.

(6) House of Bishop Bonner, near Hackney. 1844. Inscribed: *Bp. Bonner's House, Spitalfields, August* 17*th*, 1844. Edmund Bonner (1500?–1569), Bishop of London at the time of the Reformation, and imprisoned by Elizabeth in the Marshalsea, where he died, lived at this house, which was pulled down before 1850.
$9\frac{1}{4} \times 13\frac{1}{2}$ in.

(7) Remains of the Last of the London Conduits, Dalston.
$8\frac{3}{8} \times 13\frac{1}{2}$ in.

(8) Gate of the old Manor House, Stoke Newington. August, 1841. The house, which originally belonged to the prebendaries of Newington and afterwards to the Dudley family, was pulled down 1695.
$14 \times 9\frac{1}{2}$ in.

(9) "House of Claude Duval," near Holloway. 1841. This old wooden house, surrounded by trees and a moat, stood in Hornsey Road, but no longer exists; it was called the Devil's House in James I.'s time, and not connected with the name of Duval (1643–1670) till later.
$9\frac{5}{8} \times 14\frac{3}{4}$ in.

(10) Andrew Marvell's House, Highgate. July, 1858. Now destroyed.
$10\frac{1}{2} \times 14\frac{5}{8}$ in.

(11) Lauderdale House, Highgate. July, 1858. The residence of the Earl of Lauderdale of Charles II.'s time, then of Nell Gwynne, now a Convalescent Home to St. Bartholomew's Hospital.
$10\frac{1}{2} \times 14\frac{3}{4}$ in.

(12) Wooden Staircase in Lauderdale House. July, 1858.
$14\frac{5}{8} \times 10\frac{1}{4}$ in.

(13) Sideboard in Lauderdale House. July, 1858. A marble sideboard in a wood-panelled recess.
$14\frac{3}{4} \times 10\frac{1}{2}$ in.

(14) Front of Holland House. 1857.
$10\frac{5}{8} \times 14\frac{5}{8}$ in.

(15) Conduit at Kensington: Exterior. 1857.
$10\frac{5}{8} \times 14\frac{5}{8}$ in.

(16) Conduit at Kensington: Interior. 1857.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(17) House of J. M. W. Turner, at Chelsea. 1852.
$14\frac{3}{4} \times 10\frac{3}{4}$ in.

(18) Iron Gateway and House in Cheyne Walk, Chelsea. Nov. 1859.
$14\frac{1}{2} \times 10\frac{3}{8}$ in.

(19) Dulwich College. June, 1858.
$10\frac{5}{8} \times 14\frac{3}{4}$ in.

(20) Fireplace in the Library, Dulwich College. June, 1858. Over the fireplace are two painted panels of *Pietas* and *Liberalitas* from Queen Elizabeth's Barge.
$14\frac{3}{4} \times 10\frac{5}{8}$ in.

Portfolio XVII.

Street Signs, Etc.

(1) Street Signs, etc. 1851. (*a*) The Cock and Bottle, Cannon Street. (*b*) Sign of the Curriers, London Wall. (*c*) "The Old Civet Cat," 17 Cockspur Street. (*d*) The Hare: "H.N.A. 1676," High Street, Southwark. (*e*) The Dolphin, Dean Street, Fetter Lane. (*f*) The Greyhound, Cannon Street.
$14\frac{5}{8} \times 10\frac{1}{4}$ in.

(2) Street Signs, etc. (*a*) "Cecil Street, 1696." (*b*) Coat of Arms in Clare Market. May, 1848. (*c*) Two negro heads, "1715. S. W. V."; Clare Market. (*d*) Winged horse and "T. I. H., 1717"; Inner Temple Lane. (*f*) An Anchor, "D. S. C." (*g*) Ragged Staves, "F. S. G. 1691," Clare Market. (*h*) Winged horse and "T. E. P. 1657," Inner Temple Lane. (*i*) Coat of Arms, Bow Lane. (*j*) Arms of Oxford University, Little Distaff Lane. (*k*) Adam and Eve, Badge of the Fruiterers' Company: "I S., 1669," Newgate Street. (*l*) "This is MOVNTEGUE COVRT," Little Britain. (*m*) "Gresham House, once the residence of Sir Richard Whittington, Lord Mayor 1314. Rebuilt 1805." (*n*) Arms in Holborn.
$14\frac{1}{2} \times 10\frac{1}{8}$ in.
(*j*) and (*k*) etched in 'Vestiges of Old London,' Plate xxxvii.

(3) Signs, etc. (*a*) Five coats of arms from Ropemakers' Street. (*b*) A Tun, Fleet Street. (*c*) A lion rampant and "T. M. A. 1737." Lincoln's Inn. (*d*) The Bear, "1610, N. T. F." Addle Street. (*e*) Royal Arms, etc. 1518. Lincoln's Inn. (*f*) The Old George, Snow Hill. (*g*) Gryphon: Gray's Inn.
$14\frac{3}{4} \times 10\frac{3}{8}$ in.
(*d*) and (*f*) etched in 'Vestiges of Old London,' Plates xxxvi. and xxxvii.

(4) Street Names and Signs. (*a*) "Marlborough Street. 1704." (*b*) "Abingdon Buildings. 1720": Westminster. (*c*) "C. G. M. 1682." Tower Hill. 1851. (*d*) Goose and Gridiron. London House Yard. (*e*) Sign with a bird standing in a horseshoe, with grapes beneath. Fetter Lane. (*f*) Tun of wine, Gt. Queen Street. (*g*) Dog's Head in Pot, Blackfriars Road. (*h*) "R. N. I. Rufford's Buildings. 1688." Compton Street, Clerkenwell. (*i*) The Fishermen, King William Street, formerly in Fish Street Hill.
$14\frac{5}{8} \times 9\frac{3}{4}$ in.

(5) Signs, Badges, etc. 1842. (*a*) Part of an old house in Golden Lane, with the Royal Arms; the old Fortune Theatre. (*b*) "Before the dreadfull fire anno 1666 stood the Parish Church of St. Bennet Sherehog." In Bucklersbury. (*c*) Armed Knight "1668. G. C." Warwick Lane. (*d*) "1669. M. P. A. The King's Porter and Dwarf." Newgate Street. (*e*) Three Kings. In Bucklersbury.
$14\frac{7}{8} \times 10\frac{1}{2}$ in.

(6) Decorated Cornice, etc. 1855. (*a*) Cornice over door at the back of 61 Gray's Inn Lane. (*b*) Sign of the Queen's Printing Office, Shoe Lane. 1671. (*c*) Ornament over a door in Red Lion Place, Cock Lane.
$14\frac{5}{8} \times 10\frac{1}{2}$ in.

(7) Street Signs and Coats of Arms. (*a*) Coat of arms in Camomile Street. (*b*) Figure of a boy set up to mark where the Great Fire terminated. (*c*) Coat of arms in Bishopsgate Street. (*d*) Coat of arms in Lombard Street. (*e*) Unicorn, 39 Cheapside.
$13\frac{1}{2} \times 8\frac{5}{8}$ in.
(*e*) etched in 'Vestiges of Old London,' Plate xxxvii.

(8) Coats of Arms and Street Inscriptions. (*a*) Arms of the City and of "J. S." Queen Hythe. July, 1846. (*b*) Double Eagle: Steel Yard, Thames Street. July 22, 1846. (*c*) The Bell. "M. T. A. 1668." 23 Old Fish Street. Decr., 1846. (*d*) Weavers' Arms, Holborn Bars. Feby. 11, 1847. (*e*) "Opposite this Place Hicks' Hall formerly stood, etc." Corner of John's Lane, St. John Street. Febr. 11, 1847.
$13\frac{5}{8} \times 9\frac{1}{2}$ in.

(9) Street Inscriptions, etc. (*a*) Tablet to Milton on the S. wall of All Hallows, Bread Street, April, 1852. (*b*) "Holles Street, 1647"; Clare Market, 1852. (*c*) "A. J. M. 1735." West Street, Field Lane. 1852. (*d*) "T. T. S. 1716." 81 and 82 Gray's Inn Lane. (*e*) "Knowles His Court, 1707." Little Carter Lane. (*f*) "This is the extent of the Duke of Norfolk's ground westward in the Strand. 1712." 173 Strand. (*g*) "Duke Streete. 1648." Lincoln's Inn Fields. (*h*) A pair of scales and "B. B. This is Bridge Street, Homerton. Howard's Row," Homerton. May, 1852. (*i*) "Clare House Court. 1693." Drury Lane.
$14\frac{1}{4} \times 9\frac{7}{8}$ in.

(10) Street Signs, Monuments, and Inscriptions. (*a*) "W. V. G. 1670." Addle Hill. 1851. (*b*) Sign of the Doublet. "1720. T. C." Crowley's, Thames Street. 1851. (*c*) "C. G. M. 1682." Tower Hill. 1852. (*d*) Statue of Charles II., formerly in front of the town-hall, afterwards in 3, Crown Court, High Street, Southwark. July 30, 1851. (*e*) "New Turn Stile. 1688." Holborn. 1851. (*f*) Arms of the College of Physicians, Knightrider Street; formerly the house of Linacre. 1851.
$14\frac{5}{8} \times 10$ in.

(11) Street Signs, Coats of Arms, and Inscriptions. (*a*) The Bear. "ME. 1670." Thames Street. (*b*) The Sun. "1668." Thames Street. (*c*) Coat of arms, Garlick Hill. (*d*) Gryphon's Head. (*e*) Three Crowns. "1667." Bread Street Hill. 1848. (*f*) "Near this spot on Saturday, 20th of Nov., 1791, the two incendiaries were executed," etc. Chiswell Street. (*g*) Dragon over a doorway, Cheapside. (*h*) "1672. T. S. B.—H. S. A." Farringdon Street. (*i*) Arms of the Armourers and Brasiers, Farringdon Street.
$13\frac{7}{8} \times 9\frac{1}{8}$ in.
(*d*) etched in 'Vestiges of Old London,' Plate xxxvi.

(12) Coats of Arms and Signs. (*a*) Coat of arms in Noble Street. (*b*) "1668. V. S. E." Milk Street. (*c*) The Four Doves. "W. G. I. This 4 Dove Ally. 1670." St. Martin Le Grand. (*d*) Arms in St. Bride's Churchyard. (*e*) Plasterers' Arms, Addle Street. (*f*) "T. F. 1786." London House Yard. (*g*) Arms in Newgate Street, Nos. 71 and 72. (*h*) The Cock, Philip Lane.
$13\frac{1}{8} \times 9\frac{1}{8}$ in.
(*c*) etched in 'Vestiges of Old London,' Plate xxxvi.

(13) Badges, etc. (*a*) A dwarf. "1670. Gardners Lane." (*b*) Shield with "H. T. I. 1670." Thames Street, May, 1849. (*c*) Arms of the Cutlers' Company, Belle Sauvage. May, 1849. (*d*) The Crane. "1669. R. M." Crane Court, May, 1849. (*e*) Cutlers' Badge. Belle Sauvage, May, 1849.
$14 \times 9\frac{7}{8}$ in.

(14) Badges and Signs. 1842. (*a*) Blue Boar. "I. T. 1668." Eastcheap. (*b*) Tablet with a carved stone head. (*c*) Chained Swan, Cheapside. (*d*) Seven Stars, Cheapside. (*e*) Sun, 1668. Cheapside. (*f*) Boy with pannier. "When ye have sought the city round, yet still is this the highest ground. August the 27, 1688." Panyers Alley. (*g*) Badge of the Mercers' Company, Cheapside. (*h*) Lamb and Flag, Temple. (*i*) Winged horse.
$14 \times 10\frac{1}{8}$ in.
(*a*), (*c*), (*d*), (*e*), (*f*), (*g*) etched in 'Vestiges of Old London,' Plates xxxv. and xxxvi.

(15) Street Signs, Badges, Monuments, and Inscriptions. (*a*) "Fetherston Buildings. 1724." Holborn. (*b*) Fishmongers' Badge, Fish Street Hill. (*c*) Ironmongers' arms, and sign, Bread Street Hill. (*d*) Three Doves, Bread Street Hill. (*e*) Bust of Deveraux Courte. 1676. (*f*) Tablet on house built for the poor of St. Ann's, Blackfriars, 1679. (*g*) Clothworkers' arms, Fleet Lane. (*h*) Device on St. Olave's Free Grammar School. 1757.
$14\frac{5}{8} \times 10\frac{1}{8}$ in.

(16) Badges, etc. (*a*) "W. I. M. 1730," Cow Cross Street, Smithfield. (*b*) Device and motto: "In God is all our trust. 1737," Baynes Street, Clerkenwell. (*c*) Coat of arms "Tichborne Court, An. Do. 1688," Holborn. (*d*) "H. C., 1670," Cow Cross Street. (*e*) "Baynes Street, 1737." (*f*) The Cock, Fleet Street. (*g*) "James Street, 1673," Haymarket. (*h*) Crown and Rasp, Pall Mall, 1849.
$12\frac{3}{4} \times 9\frac{1}{2}$ in.

(17) Badges and Signs, etc. 1842. (*a*) Mitre, "1516," Ely Place. (*b*) Helmet, "1668, H. M.," London Wall. (*c*) Medallion, Old Jewry. (*d*) The Bear, "N. T. F., 1610," Addle Street. (*e*) Mitre and tablet; "Adjoining to this spot Bishops Gate formerly stood." (*f*) The Ape, "B., 1670," Philip Lane. (*g*) Badge of the Mercers, Watling Street. (*h*) The Pelican, Aldermanbury.
$13\frac{7}{8} \times 10$ in.
(*c*) (*d*) (*f*) and (*h*) etched in 'Vestiges of Old London,' Plates xxxvi. and xxxvii.

(18) Sign of Child's Banking House and Sign of Gosling's Banking House. (*a*) The sun shining on a marigold, "Ainsi mon âme." (*b*) Three Squirrels.
$12\frac{3}{8} \times 8\frac{1}{2}$ in.

ARMSTRONG, Cosmo (worked about 1800–1836). Line engraver; engraved for Richard Cook's Poets, Kearsley's Shakespeare, Smirke's Don Quixote, and other books.

1. Illustration to Scott's Lady of the Lake, Canto vi., Stanza 29. After Richard Cook. Reversed and reduced engraver's copy from the sketch by Cook, described No. 5 (44) of this catalogue.
Pencil; roy., $7\frac{3}{8} \times 5\frac{3}{8}$ in.
Engraved in Cook's Lady of the Lake, p. 288. 1810. 4°.
Presented by John Deffett Francis, Esq., July 1883.

ARNALD, George, A.R.A. (b. 1763, d. 1841). Painter, etcher and lithographer; born in Berkshire; pupil of William Pether; elected A.R.A. 1810; worked in London and painted landscapes, marine pictures and sea fights, of which the "Battle of the Nile," at Greenwich, is well known.

1. Landscape, with a Ruined Abbey. A field with trees over a pond r.; the abbey in the background.
Water colours over Indian ink; $3\frac{7}{8} \times 6\frac{1}{8}$ in.
Inserted in Vol. v. of the interleaved Academy Catalogues presented by J. H. Anderdon, Esq., in November, 1867.

2. East Front of London Bridge in 1811. From the Southwark side, with St. Paul's rising beyond the bridge, and yellow sunset l. Boats in foreground. Signed *G. Arnald.*
Water colours and Indian ink over pencil; $5\frac{7}{8} \times 8\frac{5}{8}$ in.
In Portfolio VII. of the Crace Collection of London Views, purchased November, 1880.

ARUNDALE, Francis (b. 1807, d. 1853). Architect and painter; pupil of Augustus Pugin, whom he accompanied through Normandy; travelled for nine years in the East, afterwards in Greece, Italy and France, and published several books of architecture and travel.

1. Two on one mount, roy., viz.:—
   (*a*) Vesuvius, from the Forum of Pompeii. The forum occupies the foreground, with tourists and guide r.; beyond rises Vesuvius, sending up a light cloud of smoke.
   Water colours; 8 × 12 in.
   (*b*) Mount Etna, from the Theatre of Taormina. Etna rises in the centre with the sea l.
   Water colours; 8½ × 12 in.
   Purchased October, 1886.
2. St. Peter's, Rome. From outside the colonnade, through which a procession is passing to St. Peter's. Signed *F. Arundale, delt.*
   Sepia and indigo wash over pencil; roy. upr., 4⅞ × 6⅞ in.
   Purchased in May, 1877.

ASPINALL, J. (worked about 1790–1800). Of this artist nothing is known. From the style of the drawing described, he seems to have worked about the close of the last century.

1. Landscape with Cascade. A waterfall, spanned by a slender stone bridge, plunging between high rocks in a woody mountain glen.
   Water colours; roy., 13⅝ × 10½ in.
   Purchased in August, 1877.

ASPLAND, Theophilus Lindsey (b. 1807, d. 1890). Painter and engraver; born at Hackney; apprenticed to George Cooke, the engraver, but soon took up painting; worked and taught drawing at Manchester and Liverpool; removed 1848 to Esthwaite Water, and devoted himself to the scenery of the Lakes; lived from 1871 at Bath, and from 1881 at Reigate.

1. View of Redcar A sandy shore with fishing boats drawn up and a group of fisher-folk in the foreground. R. the sea, and l. the village clustered on low cliffs, with a windmill at the back of it.
   Water colours; roy., 5¼ × 13⅝ in.
2. Five on one mount, roy., viz.:—
   (*a*) View on a River. On the near bank r., a sailing boat; beyond l., a mountain.
   Sepia and Indian ink sketch; 1½ × 2½ in.
   (*b*) View on Windermere. From the E. side of the lake, looking towards the head, with the Langdale Pikes rising above Wray Castle.
   Indian ink sketch; 1¾ × 3¼ in.
   (*c*) View in the Lake District. A road under trees in the foreground r.; beyond in the centre, a lake or tarn surrounded by mountains.
   Indian ink sketch; 2⅞ × 3¾ in.
   (*d*) View in the Lake District. A rocky stream flowing from under a single arched bridge; r., a sheer cliff.
   Indian ink sketch; 2⅞ × 4 in.
   (*e*) A Water Mill. A mill on the further side of a stream, with wheel r., trees on the bank l.
   Indian ink sketch; roy., 3⅝ × 5 in.
3. Four on one mount, roy., viz.:—
   (*a*) Landscape with Cattle. A leafy lane along which cattle are being driven.
   Monochrome sketch; 3½ × 2⅞ in.

(*b*) View of Derwent Water. Looking W. to Grisedale Pike.
Indian ink sketch; 3⅝ × 5 in.

(*c*) View in the Lake District. A rustic bridge over a stream, overhung with trees r.; mountains l. beyond.
Monochrome sketch; 3 × 3¼ in.

(*d*) View in the Lake District. A rustic bridge over a stream; a tree on the bank l.; hills beyond.
Monochrome sketch; 3⅛ × 3½ in.

4. Start Point, Devon. A stretch of sand l. with a fisherman coming up from the sea, which appears between a high rock l. and the rocky cliff, sloping up r. to higher ground, with browsing sheep. In the foreground a stream, bordered with rushes and red sorrel, flows between the cliff-slopes and the sand.
Water colours; imp., 14 × 21 in.

5. Reigate Heath. A path with a man and dog near two seated figures in the midst of the open heath, stretching to distant hills under a showery sky; l., some lower slopes crowned with two windmills; and r., tree-topped knolls with pasturing sheep.
Water colours; imp., 6⅛ × 20⅛ in.

6. At Windermere. A cottage partly seen r., and a girl with a child in her arms by the open door; towards the l., two children by a gate, on each side of which a yew and beech mingle their branches and frame a glimpse of the lake in the near distance. Signed *T. L. Aspland.*
Water colours; oval, imp., 16¼ × 21¼ in.

7. Landscape with Figures. A stream l., shaded by trees; r., the bank of a grassy slope, with two beech trees close together, and a man seated on a fallen trunk talking to another standing.
Water colour; imp., 11⅛ × 16¾ in.

All the above were presented by Mrs. T. L. Aspland, June, 1892.

ASTLEY, John (b. about 1730, d. 1787). Portrait painter; born in Shropshire; pupil of Hudson, and companion of Reynolds and Wilson at Rome; worked afterwards in Dublin and London.

1. Portrait of Sir Joshua Reynolds at the age of 27. Head and neck, in full face, with hair falling on the shoulders. Inscribed and dated, *Rome, May,* 1750.
Black chalk and stump on gray paper, heightened with white; roy., 16½ × 11 in.
Purchased June, 1897.

ATHOW, T. (worked about 1806–1822). Portrait and landscape painter; lived in London, and worked in various parts of England.

1. Portrait of Sir Kenelm Digby. A whole-length of a gentleman standing by a table, dressed in ruff, trunk hose, and short cloak. On the wall behind, l., an allegorical picture with the same person refusing riches offered by a female figure, and underneath the motto: *His majora.* Signed on a border drawn round the subject: *T. Athow.* Beneath, on the margin: *Sir Kenelm Digby. Ætatis* 23. *From an original portrait at Gothurst, Northamptonshire* (sic).
Water colours over Indian ink; roy., 16⅜ × 10⅞ in.
Gothurst, now Gayhurst, in Buckinghamshire (not Northamptonshire), is the seat of the Digby family.
Purchased April, 1860.

2. Penshurst Place. The house seen at a little distance from within the grounds with a view of the country l. behind it. Signed: *T. Athow,* and with the "arms and inscription over the entrance" copied in the lower margin.
Water colours over Indian ink; imp., 15¼ × 21⅞ in.
Purchased January, 1888.

ATKINS, Samuel (worked about 1787–1808). Marine painter; from 1796 to 1804 in India; afterwards worked in London and exhibited at the Royal Academy.

1. English Men-of-War lying at Spithead. Seven men-of-war, four in one line, with three beyond, two of which are setting sail. The two at the l. of the nearer line are flying signals; the two to the r. fly—one the blue, the other the red ensign. Several of the ships' boats are going to and fro, and a cutter is sailing l. Quite near, in the centre, is a three-masted lugger beside a buoy. At the extreme r. the Isle of Wight, and at the extreme l. a fort.
   Water colours; roy., 9⅜ × 14⅞ in.
   Purchased July, 1874.

ATKINSON, John Augustus (b. 1775, d. after 1831). Painter and etcher; born in London; spent most of his youth in Russia, where he was patronised at Court; etched 1803–4 the plates for 'A Picturesque Representation of the Manners, Customs, and Amusements of the Russians,' and 1807 published a similar work on Great Britain, both of which works are in the Department.

1. A Russian itinerant Wine Vendor. In the road, before a snow-covered cottage, a man with fur-trimmed red cap and high boots pouring wine into a glass from a cylindrical vessel strapped in front of him, for a little girl in a long dress of dark blue.
   Water colours; roy., 5⅜ × 4 in.
   Purchased at the Percy Sale, May, 1890.

2. The Battle of Waterloo. Towards the l. the Duke of Wellington raising his hat, surrounded by his staff, with Blucher among them; a hussar rides up towards him from the battle, the movement and smoke of which occupy the valley and heights beyond; r., a group of Highlanders and cuirassiers fighting hand-to-hand. In the foreground various dead and wounded soldiers, some tended by their comrades.
   Water colours; atlas, 16⅝ × 23⅛ in.

   This is a finished study for an oil picture of the battle, Atkinson's masterpiece, exhibited 1819, and engraved by J. Burnet. The portraits in the picture were done by A. W. Devis; but this study, which differs in many respects from the print, especially in the heads, seems to be entirely by Atkinson. In the picture the treatment of the heads, designed to give them relief as individual portraits, impairs the composition, which is finer in this study.
   Purchased February, 1872.

ATTWOLD, R. (worked about 1750). Draughtsman and engraver, only known by two engravings on one plate, published 1750, for which the following drawings were the studies. The engravings have been mounted and placed with the drawings.

1. The Military Nurse, or Modern Officer. A diminutive boy ensign, held in leading strings by a sergeant with a halberd; two soldiers on each side behind.
   Red chalk; roy., 7½ × 5⅜ in.
   The engraving from this has the following verses under the title.

   By dear Mama's *petition,*
   And good Papa's *purse,*
   Jacky *gets a Commission*
   And likewise a Nurse.

   But Glorious William *to his Praise,*
   Filthy lucre doth defie;
   Men of merit loves to raise,
   As many well can testifie.

2. The Naval Nurse, or Modern Commander. A boy officer in his cabin sitting by a bowl of punch and smoking, l., while a servant enters r., to ask for orders.
   Red chalk; roy., 7⅜ × 5⅛ in.
   In the engraving from this the figures have labels coming from their mouths with: *Sr. your Commands;* and *See Jack Spritsail have another Dozen, Dem'e.*
   Beneath the title:

From Mid. to Lieutenant
Bluff *quickly doth rise,*
Then next gets Command
By the aid of a Prize.
By Brave Warren *and such*
Our Foes were opprest,
And not by Boy Captains
Just wean'd from the breast.

Both purchased, August, 1854.

AUGUSTA SOPHIA, Princess (b. 1768, d. 1840). Amateur; the sixth child of George III.; drew, etched, and composed music.

1. Head of a Girl. A profile turned to the r., with long flowing hair and eyes cast down. Signed and dated, *Augusta Sophia*, 1788.
Pen and light water colour wash; roy., 8 × 8¼ in.
Purchased at the McIntosh sale in May, 1857.

AUSTIN, Samuel (b. 1796, d. 1834). Water colour painter; born at Liverpool; had lessons from De Wint, whose style he followed; exhibited at Suffolk Street 1824–26, and from 1827 at the Water Colour Society.

1. Stratford-on-Avon. Beyond a field with dark bordering elms, the church spire rises sharply against the white cloud of a windy sky; in the foreground r. and l. willows with branches tossing in the breeze.
Water colours; roy., 8⅞ × 12 in.
Purchased May, 1894.

AYLESFORD, Heneage Finch, Fourth Earl of (b. 1751, d. 1812). Amateur; born in London; exhibited at the Royal Academy 1786–90.

1. Classical Landscape. A temple with Corinthian columns r., half hidden by a bank and trees; l., a view of wood and water among hills.
Pen and sepia wash; roy., 5⅜ × 10¾ in.
Bequeathed by R. Payne Knight, Esq., 1824.

2. Landscape with a Shepherd. A grassy slope with steep bush-grown crags on either side; a shepherd and his flock on the slope, beyond which is a glimpse of a lake, enclosed by crag and hill.
Pen and sepia, tinted with water colours; roy., 9⅜ × 12¼ in.
Purchased January, 1888.

3. Landscape Study. A moss-grown ruinous wooden building, with a contrivance like a lock-gate, and with trees behind and in front of it.
Sepia and Indian ink sketch; roy., 12¾ × 19½ in.
Purchased January, 1888.

BACK, Sir George (b. 1796, d. 1878). Admiral and Arctic explorer; joined Franklin in several Arctic expeditions; went in search of Captain Ross, 1833–35, and on another expedition 1835. Back published an account of his journey along the Great Fish River, illustrated by himself, in 1836, and a work on the voyage of the *Terror* in 1838.

1. View in the Arctic Regions. A barque, probably H.M.S. *Terror*, with all sails set, upon a calm sea, passing r. by a huge iceberg; a number of walruses in the water l., and others between the iceberg and the ship; in distance two more icebergs; these and sky, clouded l., are flushed by a low sun r. Signed *G. Back.*
Water colours; roy., 6⅜ × 9½ in.
Presented by Sir A. W. Franks, October, 1891.

BACON, John, R.A. (b. 1740, d. 1799). Sculptor; born in Southwark, and began his career as a potter; entered as a student of the Royal Academy on its foundation in 1758, and received the first gold medal given there for sculpture; designed monuments in the Guildhall, St. Paul's and Westminster Abbey.

1. Design for the Monument to Lord Chatham in the Guildhall. "Lord Chatham is represented holding the Cap of Liberty, and leaning on a Rudder, the Emblem of his Office of Prime Minister. He is looking on the City with complacency, and the City is looking up to him and pointing to the Figure of Commerce, whom he is receiving into his Protection. The Quarters of the Globe form the Train of Commerce, and are pouring Plenty into the Lap of Britannia." (From the description on Bartolozzi's print of the monument.)
   Indian ink with pen outlines; roy., 9⅛ × 6⅝ in. (arched at the top).
   An etching of the monument, by Bartolozzi, was published November 12th, 1779. It is placed with the drawing.

   Purchased July, 1878.

2. An Earlier Design for the same Monument. Lord Chatham and Commerce stand upon a rough-hewn arch, supported by corbels. The other figures are absent, and their introduction does not seem to have been intended in this scheme. There are some variations from the final design; Chatham is without the cap of Liberty, a fallen column and caduceus are introduced r., and Commerce is looking upward. Below is written: *First sketch for Lord Chatham's monument. Original design by John Bacon, R.A.*
   Indian ink with pen outlines; roy., 17¾ × 12¾ in.

3. Design for a Monument to Captain James Montagu. Design for a relief. The captain, in a suit of Roman armour, lies with his head supported on the knees of Fame, who, stepping across a lion, half concealed by British ensigns, endeavours to console him with a laurel wreath and palm branch. Behind, in the centre, is a column; the stern view of a ship, *La Pique*, and a weeping willow l.; and r., Britannia's shield suspended from an oak. The column is adorned with a frieze of ploughing, and surmounted by figures of nymphs joining hands round a beehive. Above, a female figure, a wand in her hand, reclines on a cloud and a rainbow, beneath a pair of scales, and is accompanied by an allegory of cherubs and machinery.
   Indian ink with pen outlines; roy., 15¼ × 11 in.

   James Montagu, Captain in the Navy, born 1752, served in the American War of Independence, in the East Indies, and against the French under Howe. He was killed in the battle off Ushant, 1st June, 1794.

   Nos. 2 and 3 were purchased in January, 1886.

4. Design for the lower part of the same Relief. The figures of Fame and of Montagu only. The dead captain's arm is employed to support the British ensigns, and a ship's cannon, with an anchor and rope, are substituted for the lion.
   Indian ink with pen outlines; roy., 12¾ × 16 in.

5. Another Design for the same Monument. A relief in two compartments. In the lower, Britannia is protecting Knowledge, a seated figure with lyre and zodiac, from the onslaught of revolutionary France, a female with torch and tricolour, trampling on a crown and sceptre; while in the background are portrayed her evil works. Behind Britannia, l., a child with the cap of Liberty, embracing a lamb, attentively regards a plough, a rake, a book, a palette, and other emblems of the peaceful arts; in the distance is a church. In the other compartment, a female figure, holding a sceptre in one hand and a scroll in the other, reclines on a cloud and smiles on the scene below. Cherubs, one with a horn of plenty, and some cog-wheels, typify industries and commerce. On a tablet below, surmounted by three Virtues, *Capt. James Montagu*, and on each side of the tablet, *No.* 2 and *Mr. Bacon*.
   Indian ink with pen outlines; roy., 10⅞ × 14⅞ in.

6. Design for a Tomb. A tablet, left blank for an inscription, surmounted by an urn, with a figure of Time, above a medallion presenting in relief a mourning female, shown by the topmast in her hand and the compass by her knee to be a figure of Navigation. Below this, two horns of plenty tied with ribbons.
Indian ink and indigo with pen outlines; imp. upr., 19¼ × 18¾ in.
Nos. 4–6 were purchased in July, 1878.

BAKER, Thomas, known as **Baker of Leamington** (b. 1809, d. 1869). Landscape painter; worked chiefly in the Midland Counties.

1. Kenilworth Castle. A meadow, with cattle feeding, sloping up to cottages, r.; l., a beech tree, and other trees beyond the meadow, behind which rises the Castle Keep. Signed, *T. Baker.*
Water colours; roy., 7 × 10¼ in.
Purchased October, 1885.

BALMER, George (d. 1846). Landscape painter; first a house painter (his father's trade); follower of Ewbank; worked at Newcastle; travelled in Holland, Switzerland, etc., and made much use of his foreign sketches; began 1836 a publication called 'The Ports and Harbours of England'; gave up painting 1842.

1. A Sea Piece. Open sea under a coming storm; in the near distance, r., a three-decked man-of-war, at anchor, with topmasts struck, in front of which tacks a lugger, with another behind it, and a rowing boat to the r. Quite near, l., a buoy, and behind in the offing various vessels, dimmed by approaching rain. Signed, *Balmer.*
Water colours; roy., 5¾ by 9¼ in.
Presented by Sir A. Wollaston Franks, October, 1891.

BARBER, R (?). (worked about 1775). The style of the following drawings does not correspond with that of Christopher Barber, the miniature painter, nor with that of any known painter of this name.

1. Illustration to Sterne's 'Sentimental Journey': Departure of La Fleur. La Fleur bidding farewell to a weeping girl while he kisses her hand, before mounting his horse. Behind her, l., are three young women; and to the r. of him two more, near an old woman seated in the foreground on the step of a thatched building. Behind the group, the corner of an inn with three lilies on the signboard, and a window, from which a man is looking, in the wall, l.
Indian ink, very slightly tinted with water colours; oval; roy., 10 × 13 in.

2. Illustration to the 'Sentimental Journey': The Old Man lamenting the Death of His Ass. The old man, seated on a bench, laments his ass, on whose saddle he leans his arm; r., a young man leaning by the wall and a servant coming from a door behind; l., La Fleur and two girls, and behind them a postchaise, and Yorick seated in it, listening and looking on.
Indian ink, very slightly tinted; oval; roy., 10 × 13 in.
Both purchased at the Percy sale, May, 1890.

BARKER, Thomas, known as **Barker of Bath** (b. 1769, d. 1847). Painter, etcher, and lithographer; born near Pontypool; studied at Rome, worked at Bath, painting landscapes and rustic scenes, some of which, especially 'The Woodman,' became at once very popular. His lithographs, of which a set was issued 1813 and another 1814, are in the department. Barker was entirely self-taught.

1. A Hilly Landscape. Beyond two converging wooded slopes, the distant view of a bare ridge, crowned by an isolated rock or building, behind which dark clouds threaten; in the foreground a field with sheep, and stunted trees and shrubs by the margin of a pool.
Water colours; roy., 8⅝ × 12 in.
Purchased August, 1853.

2. Lake of Killarney. The rocky shore of a lake, enclosed by hills, of which two towards the r. on the further side rise in conical peaks; above, a sky of broken cloud, with rays from a watery sunset.
   Water colours; roy., $10\frac{3}{8} \times 13\frac{5}{8}$ in.

3. Landscape, with a Shepherd. A path between high, tree-hung banks, along which a shepherd comes with four sheep, carrying a lamb in his arms; behind him, a level space, with water among high rocks and woods.
   Monochrome, slightly tinted; roy., $10\frac{5}{8} \times 14\frac{1}{8}$ in.

4. A Mountain Landscape. A valley among mountains, down which a stream comes r., crossed by a wooden bridge; l., a path; two figures on the bridge, and three more, one on a donkey, descending the path in the foreground.
   Pen and sepia; roy., 11 × 16 in.
   Nos. 2–4 were purchased October, 1872.

5. A Shepherd Piping to His Flock. He is sitting r. upon a bank. A slight sketch on the back of an admission ticket to 'Mr. Barker's Fresco at his Gallery, Sion Hill.' Signed on the front of the ticket, *T.B.*
   The Fresco was an immense painting in Barker's house, representing the 'Inroad of the Turks upon Scio, April, 1822.'
   Pen and Indian ink; roy., $2\frac{1}{4} \times 3\frac{3}{8}$ in.
   Presented by J. H. Anderdon, Esq., April, 1875.

6. A View in Spain. A river among mountains; r., a castle on the spur of a high crag, descending l. to the stream, which is lost in a gorge under a pyramidal mountain. In the foreground the open shore, with two men by the water, and l. a tall crucifix and a tree on the top of a rugged knoll.
   Water colours; imp., $12\frac{1}{2} \times 18\frac{1}{2}$ in.
   Purchased October, 1872.

7. Boy and Girl Dancing Together. An Italian youth and girl dancing, both barefooted; the boy playing castanets.
   Reed pen and sepia, with sepia wash; $4\frac{7}{8} \times 3\frac{1}{2}$ in.
   Inserted in Vol. X. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

BARLOW, Francis (b. 1626?, d. 1702). Painter and etcher, chiefly of animal subjects; born in Lincolnshire, pupil of W. Sheppard, a portrait painter; painted ceilings of country houses with birds, etc.; produced a great number of studies of animal life, some of which were engraved by Hollar and Gaywood; and he himself etched the designs for Æsop, described below. He designed the hearse for General Monk's funeral, and made drawings of the funeral itself, the engravings from which, by R. White, are in the department.

1. Illustration to Æsop's Fable of the Young Man and His Cat. A youth of effeminate appearance, fondling his cat, kneels on a balcony, supplicating Venus to transform it into a woman. She, with Cupid by her, newly alighted from her dove-drawn car, appears in the sky l., and grants his prayer. In a recess, r., a bed, from which the woman springs on seeing a mouse run along the floor.
   This design was probably done for Barlow's edition of the Fables, but another was substituted in the book. See infra, No. 13 (86).
   Indian ink; roy., $4\frac{7}{8} \times 6\frac{1}{8}$ in.

2. Two on one mount, roy., viz.:—
   (*a*) Goats and Sheep. On a mound in the centre, a he-goat; two goats l., and a ram with two sheep r., under a tree with a magpie and two tits; in the foreground, a mole.
   Indian ink; $5\frac{3}{4} \times 8$ in.
   Etched by Hollar (No. 2084 in Parthey's Catalogue).
   (*b*) Swine and Donkeys. A yard with a mound in the middle, on which is a boar; a sow lying l., and three pigs behind, one coming from a sty; r., two donkeys; and a man with a pitchfork looking over the palings into the yard.
   Indian ink; $5\frac{5}{8} \times 8$ in.
   Etched by Hollar (P. 2081).

3. Two on one mount, roy., viz.:—
   (*a*) Bears. Two bears confronting each other, with two others behind, one of which, r., is climbing a palm tree.
   Indian ink; $5\frac{3}{4} \times 8\frac{3}{8}$ in.
   Etched by Hollar (P. 2083).

   (*b*) Leopards and Lynxes. Two leopards, one seen in front, the other turned towards a couple of lynxes; in the background a leopard, leaping on a stag.
   Indian ink; $5\frac{3}{4} \times 8\frac{1}{4}$ in.
   Etched by R. Gaywood.

4. Study of Deer. A buck and a roe, side by side, moving towards the l., where another buck is feeding, and a hare sits in a listening attitude; r., two rabbits, and a tree with squirrels in the branches; five wild ducks flying l.
   Indian ink; roy., $5\frac{3}{4} \times 8\frac{1}{2}$ in.
   Etched by Hollar (P. 2087).

   Nos. 1–4 were purchased July, 1855.

5. Study of Horses. A horse, turned towards the l.; behind him another horse rearing up on its hind legs; and a number of others in varied attitudes in an undulating meadow beyond, bordered with distant trees.
   Indian ink; roy., $5\frac{5}{8} \times 8$ in.
   Etched by Hollar, 1663 (P. 2085).

6. Study of Cattle. A cow grazing, turned to the r.; two oxen half seen behind her; two more further off in the field r., one lying down, the other feeding near a tree; in the distance a hill, crowned with a church spire.
   Indian ink; roy., $5\frac{5}{8} \times 8$ in.
   Etched by Hollar, 1659 (P. 2088).

7. Hounds. Five hounds, four of them coupled in pairs, a man with lifted stick hallooing r., and a hare running away over a little hill in the landscape behind.
   Indian ink; roy., $5\frac{5}{8} \times 8$ in.
   Etched by Hollar (P. 2089).

8. Study of Dogs and a Cat. L., a mastiff, chained by the collar to his kennel, and showing his teeth; in the centre a greyhound surveying a cat r., which stands, with arched back and furious expression, on a low stone wall, while a spaniel barks at it, with forepaws on the wall. Signed, *F. Barlow.*
   Indian ink; roy., $5\frac{5}{8} \times 8$ in.
   Etched by Hollar (P. 2042); also in reverse, by R. Gaywood.

   Nos. 5–8 were purchased June, 1875.

9. Illustration to Edward Benlowes' 'Theophila, or Love's Sacrifice.' 1652. Theophila, besieged by deadly sins, in the shape of wild beasts, kneels and prays to a fountain with a cross above it, emblematic of Christ's sacrifice; behind, the Garden of Eden, with Adam and Eve being tempted and driven out.
   Indian ink; roy., $7\frac{1}{2} \times 5\frac{5}{8}$ in.
   Etched by Barlow for the book.

10. The Fox and the Eagle's Nest. An eagle's nest, apparently in flames, on the top of a high rock; a fox tumbles from it on the approach of the parent birds. In the foreground, the mother fox and cubs in a hole under trees r.; beyond the trees, a smoking altar.
    Pen and sepia, with Indian ink wash; roy, $3\frac{1}{8} \times 3\frac{3}{4}$ in.

11. Partridge Stalking. A field, with partridges in the foreground, and r., a man concealing himself behind a horse, which advances from under a tree; a dog r.; beyond, trees and a hill.
    Indian ink; roy., $7\frac{7}{8} \times 11\frac{5}{8}$ in.
    Etched by King.

    Nos. 9–11 were purchased July, 1859.

12. An Eagle carrying off a Duckling. It soars in the air, grasping the duckling in its talons, while it bites at the head with its beak. R., a hill with a cottage among trees.
    Pen and sepia, with Indian-ink wash; roy. upr., $5 \times 6\frac{7}{8}$ in.
    An etching by Barlow of a similar subject, an eagle carrying off a cat, said to have been sketched from life in Scotland, is in the department.
    Purchased August, 1874.

13. An Album containing drawings for 'Æsop's Life' and 'Æsop's Fables.' Those for the Fables were etched in reverse by Barlow himself, and published 1666. The title-page runs: "Æsop's Fables, with his Life, in English, French, and Latin. The English by Thos. Philipott, Esq., the French and Latin by Rob. Codrington, M.A. Illustrated with one hundred and twelve sculptures by Francis Barlow. London, Printed...for Francis Barlow...MDCLXVI." The English of the Life only was done by Philipott; the versified English of the Fables was by Mrs. Aphara Behn. In 1687 the book was again issued, "illustrated by one hundred and twelve sculptures. To this Edition are likewise added thirty-one new figures representing his Life. By Francis Barlow." These new plates were etched in reverse by Thomas Dudley.

The following drawings, in pen and sepia or Indian ink, with Indian-ink wash, with the exception of thirty-six, specified in their places, were purchased from Miss Hanks in April, 1867.

(1) Ornamental Title. An oval, with various animals in a border. A title has been inserted in a later hand.
In the edition of 1666 the title within the oval has the date 1665.

(2) Æsop convicting his Fellow-servants of having eaten the Figs. This, and all other drawings for the Life, have a space below in the border for the verses; with ruled lines in pencil, and the number of the plate. On nearly all is written "*printing*," and on many "*Mr. Dolman*," probably the name of the letter-engraver.

(3) Æsop entertaining the Priests of Diana.

(4) Æsop asking the Merchant to take him into his Service.

(5) Æsop carrying the Basket of Bread.

(6) Æsop bought by the Philosopher Xanthus.

(7) Xanthus presenting him to his horrified Wife.

(8) Æsop resolving for Xanthus the Gardener's Puzzle.

(9) Æsop, ordered by Xanthus to take a Dish to her that loves him most, takes it to his Dog instead of to his Wife.

(10) Æsop, by announcing a Second Wedding for his Master, compels his Wife to return Home.

(11) Æsop, ordered to serve a Dinner of the best, serves up Tongues for every Course.

(12) Ordered to serve a Meal of the worst, he serves up Tongues again.

(13) "The Man who regarded nothing" showing no discomposure at Xanthus condemning his Wife to be Burnt, and asking to add his own Wife to the Flames.

(14) Æsop and the Bathers.
(Here the design for Æsop being taken to prison is missing).

(15) Xanthus offering to Drink the Sea, if the Rivers are prevented from flowing into it.

(16) Æsop beaten by Xanthus for saying he had seen Two Crows, when only One was in Sight.
(Here the design for Æsop exposing his mistress to shame is missing.)

(17) Æsop, commanded to let no Guests in but the Wise Men, sends all but One away by asking them a Question.

(18) He interprets an Inscription for Xanthus, and finds a Treasure.

(19) He interprets to the Samians the incident of the Eagle and the Public Ring, and Gains thereby his Freedom.

(20) His arrival before King Crœsus.

(21) Æsop, bearing an Olive Branch from Crœsus, welcomed by the rejoicing Samians.

(22) Æsop, received into High Favour by Lycerus, King of Babylon, is falsely accused by his Adopted Son.

(23) Condemned to Death, he is Hidden in a Tomb, and Fed by Hermippus.

(24) Æsop Brought out of the Tomb and Received into Favour again.

(25) His Adopted Son, having been forgiven and admonished by Æsop, Hurling himself from a Cliff in Remorse for his Treachery.
(Here is missing the design of Æsop showing the children, suspended by four eagles in baskets, to the King of Egypt.)

(26) Æsop shown his own Statue.
Mrs. Aphara Behn's verses under the print of this design run :—

Blest be thy name, O King, who thus hast set
So just a value on immortal witt.
In this dull age no statues are allow'd,
But Dryden too must fall ith' undistinguished crowd.

(Here is missing the design of Æsop charged with stealing Apollo's golden cup.)

(27) Æsop, after in vain Reciting Three Apologues, flung over a Cliff by the Delphians.

(28) The Monument raised to Æsop's Memory by the Plague-stricken Delphians.
Mrs. Behn's verses to this design run :—

Then did not our ungratfull Brittish brood,
To expiat, for guiltless Royall blood,
Had we thy sacred name great Charles imortall made,
We'ed shund those Plagues, the wiser delphians stayd.

(29) Fable I. The Cock Finding the Jewel and Grain of Barley on his Dunghill.

(*The design for Fable II. is missing.*)

(30) Fable III. The Lion and Four Bulls.

(31) Fable IV. The Fox and the Frog.

(*The design for Fable V. is missing.*)

(32) Fable VI. The Lark's Nest in the Corn.

(33) Fable VII. The Fox and the Cock in the Tree.

(34) Fable VIII. The Wolf and the Fox in a Well.

(35) Fable IX. The Wolves and the Sheep.

(*The design for Fable X. is missing.*)

(36) Fable XI. The Wolf in Sheep's Clothing.

(37) Fable XII. The Ringdove and Fowler.

(38) Fable XIII. The Wolf and the Sow and her Pigs.

(39) Fable XIV. The Horse and the Ass.
No. (39) was purchased June, 1858.

(*The design for Fable XV. is missing.*)

(40) Fable XVI. The Doves and the Hawk.

(41) Fable XVII. The Town Mouse and the Country Mouse.

(42) Fable XVIII. The Swallow and other Birds.

(43) Fable XIX. The Hunted Beaver.

(*The design for Fable XX. is missing.*)

(44) Fable XXI. The Mice Proposing to Bell the Cat.

(45) Fable XXII. The Lion and the other Beasts.

(*The design for Fable XXIII. is missing.*)

(46) Fable XXIV. The Mouse Crushed by the Lion's Cub.

(47) Fable XXV. The Dog with a Clog.

(48) Fable XXVI. The Ox and the Toad.

(49) Fable XXVII. The Lion and the Fox.
Nos. (46)–(49) were purchased in June, 1858.

(50) Fable xxviii. The Ape and the Fox.
(*The designs for Fables XXIX. and XXX. are missing.*)
(51) Fable xxxi. The Tiger and Fox.
(*The design for Fable XXXII. is missing.*)
(52) Fable xxxiii. The Oak and the Reed.
(53) Fable xxxiv. The Wind and the Sun.
(54) Fable xxxv. The Frog and the Mouse.
(55) Fable xxxvi. King Log and King Stork.
Nos. (53)-(55) were purchased in June, 1858.
(56) Fable xxxvii. The Old Woman and her Maids.
(57) Fable xxxviii. The Lion and Bear Disputing over their Prey.
(58) Fable xxxix. The Crow and the Jug of Water.
(59) Fable xl. The Porcupine and Adders.
(60) Fable xli. The Hares and the Storm.
Nos. (59) and (60) were purchased June, 1858.
(61) Fable xlii. The Fox and the Gorged Wolf.
(62) Fable xliii. The Sheep Accused by the Dog.
(63) Fable xliv. The Crane and the Peacock.
Purchased June, 1858.
(64) Fable xlv. The Viper and the File.
(65) Fable xlvi. The Lion, Ass, and Cock.
(*The design for Fable XLVII. is missing.*)
(66) Fable xlviii. The Ant and Fly.
(67) Fable xlix. The Ant and Grasshopper.
(68) Fable l. The Countryman and the Snake.
Nos. (65)-(68) were purchased June, 1858.
(69) Fable li. The Sick Lion.
(70) Fable lii. The Wanton Calf.
(71) Fable liii. The Clown and the Cart.
Purchased June, 1858.
(72) Fable liv. The Belly and Members.
(*The design for Fable LV. is missing.*)
(73) Fable lvi. The Stork and the Geese.
(74) Fable lvii. The Cat and Cock.
(75) Fable lviii. The Leopard and Fox.
(76) Fable lix. The Shepherd's Boy and the Wolf.
Nos. (75) and (76) were purchased in June, 1858.
(77) Fable lx. The Goat in the Well, and the Fox.
(78) Fable lxi. Cupid and Death Exchanging Darts.
(79) Fable lxii. The Old Man and his Quarrelling Sons
(80) Fable lxiii. The Old Deer and the Fawn.
Purchased in June, 1858.
(81) Fable lxiv. The Huntsman and the Old Hound.
(*The design for Fable LXV. is missing.*)
(82) Fable lxvi. The Tailless Fox.
(83) Fable lxvii. The Fox and the Crow.
(84) Fable lxviii. The Dove and the Hawk.
Nos. (83) and (84) were purchased in June, 1858.

(85) Fable lxix. The Nurse and the Wolf.

(*The design for Fable LXX. is missing.*)

(86) Fable lxxi. The Young Man and his Cat.

Purchased June, 1858.

(87) Fable lxxii. The Ass in a Lion's Skin.

(*The design for Fable LXXIII. is missing.*)

(88) Fable lxxiv. The Satyr and the Clown.

The etching shows some variations, especially in the woman's figure.

Purchased June, 1858.

(*The design for Fable LXXV. is missing.*)

(89) Fable lxxvi. The Nightingale and the Hawk.

(90) Fable lxxvii. The Peacock and the Nightingale.

(*The designs for Fables LXXVIII.—LXXX. are missing.*)

(91) Fable lxxxi. The Ass imitating the Dog's caresses.

(*The design for Fable LXXXII. is missing.*)

(92) Fable lxxxiii. The Envious Man and the Miser.

(93) Fable lxxxiv. The Earthen and the Brazen Pot.

(*The designs for Fables LXXXV. and LXXXVI. are missing.*)

(94) Fable lxxxvii. The Bear and two Travellers.

Nos. (89)–(94) were purchased in June, 1858.

(95) Fable lxxxviii. The Captive Trumpeter.

(96) Fable lxxxix. The Partridge and the Fighting-Cocks.

Purchased in June, 1858.

(*The design for Fable XC. is missing.*)

(97) Fable xci. The Crow that thought to carry off a Ram.

(98) Fable xcii. The Lion, Ass, and Fox.

(99) Fable xciii. The Fox and the Grapes.

(100) Fable xciv. The Horse and the Stag.

(*The designs for Fables XCV. and XCVI. are missing.*)

(101) Fable xcvii. The Dog and the Wolf.

(102) Fable xcviii. The Tree and the Woodman.

Purchased June, 1858.

The etching presents some variations from this design.

(103) Fable xcix. The Sick Lion kicked by the Ass.

(104) Fable xcix. Another Design for the same subject. Not etched.

Purchased in July, 1858.

(105) Fable c. The Horse and the loaded Ass.

(106) Fable ci. Death and the Woodcutter.

Purchased in June, 1858.

(107) Fable cii. The Boar and the Ass.

(108) Fable ciii. The Dolphin and the Tunny.

(109) Fable civ. The Peacock chosen King of the Birds.

(110) Fable cv. The Forester and the Lion.

(*The designs for Fables CVI. and CVII. are missing.*)

(111) Fable cviii. The Dove saved by the Ant.

(112) Fable cix. The Lion disarmed by Love.

Nos. (110)–(112) were purchased June, 1858.

(113) Fable cx. The Tortoise and the Eagle.

BARON, Bernard (b. about 1700, d. 1766). Engraver; born in Paris, pupil of Tardieu, came to England, where he worked till his death: best known by his large portrait pieces after Vandyck.

1. John Count of Nassau and Family after Vandyck. The Count and Countess sit between two pillars; the young son leans by his mother, and the three young daughters stand before them r. Signed and dated *B. Baron del*^{t}. 1760, *Vandyck pinx.*
   Red chalk and pencil; ant., 20½ × 18 in.
   Vandyck's picture, dated 1634, is in the collection of Lord Cowper, at Panshanger.
   Purchased January, 1872.

BARRALET, John James (d. 1812). Painter; born in Ireland, of French extraction; worked at Dublin, where he practised as a teacher. Emigrated in 1793 to Philadelphia, where he designed a number of illustrations to books, chiefly on Irish antiquities.

1. Landscape with Old Buildings. An ancient wall, ruinous at the top, pierced by an arch, through which a road comes from a park into the foreground, l., where are three figures; a rocky stream winds by the road r. and passes under the wall by another arch. A square tower rises from the wall, and a round tower beyond. Both stream and road are bordered with trees. Signed *John James Barralet, Dublin.*
   Water colours; roy., 14 × 11¼ in.
2. View on a River. A river, probably the Dodder, crossed by a light wooden bridge, the road over which comes into the foreground, r., beside the stream; four oxen and a goat come along the road, and an angler on the bank shows a fish, just caught, to a youth and girl standing by. Beyond the bridge, the river winds under wooded hills. Signed *John James Barralet, Dublin.*
   Water colours; roy., 11⅝ × 16¼ in.
   Nos. 1–2 were purchased in June, 1886.
3. Ruins of Ming End Bridge, Dublin. The remains of a stone bridge, the arch of which has collapsed into the water beneath; a railed plank connects the two ends, and over it pass women and children, while other groups wait to cross r., and prepare to descend the ruined structure l. The stream, in which a boat lies r., near the bridge, winds out through sand to the sea; the masts of a ship rise l., and sheds and fishing boats, one of them building on the stocks, r. Signed and dated *J. J. Barralet, Dublin*, 1786. *Ruins of Ming End Bridge.*
   Sepia; imp., 14¾ × 21 in.
   Purchased August, 1861.

BARRET, George I., R.A. (b. 1728[32], d. 1784). Landscape painter and etcher; born in Dublin, and worked there, gaining early the notice of Burke; came in 1762 to London, and achieved a great success; he was one of the original members of the Royal Academy, and the fashionable landscape painter of his day.

1. Landscape with Figures. A torrent foaming from rocky, tree-hung heights, crowned with a castle, r., into a deep hollow, the view of which is intercepted by a high bank in the foreground, l. A road leads down to the hollow, and a shepherd drives his sheep along it, while a man and woman are seated at the roadside, r.; in the distance, a wooded plain and an isolated mountain.
   Water colours; 14¼ × 20¾ in.
   Purchased August, 1861.

BARRET, George II. (b. 1767[8], d. 1842). Painter; son of the preceding; exhibited at the Royal Academy 1795–1803; one of the first members of the Society of Painters in Water Colours; published in 1840 a book on Water Colour Painting; excelled in classical landscapes.

1. Landscape Composition. A hollow between two slopes, that on the r. thickly grown with trees: disclosing a wooded plain, with part of a viaduct at the bottom of the hollow.
   Sepia; roy., 5 × 10½ in.
   Purchased August, 1861.

2. Classical Landscape; Moonrise. A broad stream, across which is seen, framed by trees, a town with a bridge, and a castellated buil ling r., with the full moon rising over it; on the near bank, a group of men and women landing from boats.
   Water colours; roy., 8⅛ × 8½ in.
   Purchased June, 1886.

3. (*a*) Sea View from the Isle of Wight. Open ground with cottages among trees, and the sea beyond; l., a road, leading under shady elms.
   Water colours; roy., 3⅞ × 10¾ in.

   (*b*) View Along the Coast, Isle of Wight. Broken cliffs l., sloping to the sea, which stretches r., beyond some low hills with huts; in the foreground, l., some cattle near a pond.
   Water colours; roy., 3⅞ × 10¾ in.
   Purchased October, 1886.

BARRET, James (worked about 1785–1819). Painter; brother of the preceding; painted landscapes in oil and water colour; exhibited at Royal Academy from 1785–1819.

1. Landscape Composition. A river, with the ruin of a wall, pierced by three lancet windows, projecting into it; on the low banks, l., two stone-pines, and on a sandy spit three oxen. Mountains in the distance.
   Water colours; roy., 8⅜ × 11⅛ in.

2. Landscape Composition. The rock-strewn shore of a bay with breakers foaming r., intercepted l. by a piece of masonry on which stand three columns and a fragment of the architrave of a ruined temple. Across the water a line of hills, and white buildings on the coast.
   Water colours; roy., 7¾ × 11¼ in.
   Both purchased at the Cheney sale, May, 1885.

BARRON, William Augustus (worked about 1764–1791). Painter and etcher; pupil of William Tomkins; exhibited landscapes, chiefly views, at the Royal Academy from 1774–1777.

1. View of Richmond Bridge in 1776. A view from the Surrey shore below the bridge, represented in course of construction, and looking to Richmond Hill, with houses l.; in a boat, r., a fisherman hauling in his net. Signed and dated *W. A. Barron, date* 1778. *Richmond Bridge, as in August*, 1776.
   Pen and Indian ink; roy., 11¼ × 15½ in.
   Purchased July, 1874.

BARROW, Joseph Charles, F.S.A. (worked about 1789–1797). Painter and antiquary; exhibited at the Society of Arts; did landscapes and architectural views; kept a drawing school, and taught Louis Francia and John Varley. Published, 1790–93, a set of Views of Churches, engraved by G. J. Parkyns.

1. View of Croyland Abbey. A ruined window, through which the tower and spire appear; in the foreground, groups of figures. Underneath the view a tablet formed by part of a Norman arch, with spandrils, inscribed *Croyland Abbey, Lincolnshire.* Signed *J. C. Barrow.*
   Indian ink, with pen outlines, slightly tinted in water colours; roy., 5 × 3⅛ in.
   Purchased May, 1890, at the Percy sale.

2. View of Cowes Castle, Isle of Wight. The low buildings of the Castle, with the British ensign flying above the embrasures, stand close on the beach, with a few trees around them; r. the Solent, bounded by low shores; in the foreground a breakwater, and a boat with three men in it, and l. on some rocks three figures, one of whom has a fishing-rod.
Indian ink wash over pencil; imp., 13⅞ × 18 in.

Purchased October, 1872.

3. View on the Thames in the Great Frost of 1789. The river below London Bridge, entirely frozen over and imprisoning the shipping. In the foreground, l., the bows of a ship forced out of the water; round it several boats on the ice; r., a group of vessels half seen, and near the farther shore a barque. Various parties of citizens, ladies, soldiers and sailors, moving on the frozen surface. Signed and dated *J. C. Barrow*, 1789.
Indian ink with pen outlines, tinted in water colours; imp., 13¾ × 19⅛ in.

Purchased May, 1891.

BARRY, Sir Charles, R.A. (b. 1795, d. 1860). Architect, born in Westminster; travelled 1817–1820 in France, Italy, Greece, Egypt and Sicily; built the Travellers' Club House, 1829–31; the Reform Club House, 1837; designed, 1835, the new Houses of Parliament, not completed till after his death; and Bridgewater House, 1847.

1. Part of the Temple of Neptune at Pæstum. A view in the interior of the colonnade, showing one of the pillars of the upper storey.
Pencil and sepia wash; roy., 12¼ × 7¾ in.

Purchased August, 1875.

2. Church of the Holy Sepulchre at Jerusalem. A court surrounded by buildings, with a half-ruined tower at the further corner l., and a wall opposite in which are two pairs of recessed Gothic arches, the upper pair enclosing windows. In the court, several groups of turbaned figures.
Pen and sepia; roy., 6⅝ × 10½ in.

Purchased January, 1865.

BARRY, James, R.A. (b. 1741, d. 1806). Painter, etcher, and lithographer; born at Cork; studied under West, of Dublin; gained the friendship of Burke and Reynolds; studied in Italy; elected R.A. in 1773; made a proposal for the decoration of St. Paul's by Academicians, which fell through, but his offer to decorate the Society of Arts room was accepted, 1777, and the immense work, representing the History of Human Culture, finished in 1783; appointed Professor of Painting to the Academy, 1782, but used his position to make war on the members, and was expelled from the Society, 1799. He published in 1808 etchings from the Society of Arts pictures; these are in the department.

1. Nude Study. A nude male figure standing with one arm outstretched to the l. Signed *Jas. Barry, delt.*
Reed pen and ink on drab paper, heightened with white; roy., 20 × 10⅞ in.
Apparently a study for Adam in a picture by Barry, etched by himself.

2. Study of a Nude Male Figure. A man seen in front, seated, with outstretched arms. Inscribed: *Drawn at the Royal Academy, London, by James Barry, R.A. and Professor of Painting, in the year* 1800, *during his visitorship.*

Reed pen and ink on drab paper, heightened with white; roy., 17⅞ × 12⅞ in.
Nos. 1 and 2 were acquired before 1837.

3. Study from the Holy Family, called the 'Holy Family of the Oak,' or, 'of the Lizard,' ascribed to Raphael. The Virgin, seated under an oak tree, holds on her knee the Child, who looks up to her as he takes a scroll from the young St. John, while Joseph looks on r.
   Pen and Indian ink wash over red chalk; roy., 12⅞ × 10⅛ in.
   Probably copied from one of the numerous copies of the original picture at Madrid, itself now generally ascribed to Giulio Romano.
   There is in the department an etching, apparently from this drawing, signed *Arch. Macduff, sculpt.;* in a second reworked state this signature is covered with lines and *J.B.* added.

4. Study for a Narcissus. The nude figure of a young man reclining on his right elbow, his left arm raised, and his eyes looking down to the r. Signed *James Barry, delt., London. Narcissus.*
   Pencil; roy., 6⅛ × 7⅝ in.

5. Christianity overthrowing Idolatry. A warrior, nearly naked, alighting with spear and shield from a cloud, and advancing upon the dismayed and fallen figure of an old man, who cries out, with arms uplifted, beside a burning tripod, r.
   Indian ink wash with pen outlines; roy., 16⅛ × 12 in.

6. Study for an 'Ecce Homo.' Christ, a youthful, almost beardless, figure stands on a high platform l., with Pilate and two other figures behind him, r. a crowd, with hands raised in protestation, and among them in the foreground a woman with her child; beneath the platform, l., two lictors. Signed *J. Barry Invt.*
   Sepia with pen outlines; roy., 17½ × 10¼ in.

   Nos. 3–6 were presented by J. H. Anderdon, Esq., June, 1868.

7. Design for Beattie's 'Minstrel.' Under a high rock, tufted with grass and shrubs, an old man in loose robes, one hand resting on a harp, and the other outstretched towards a shepherd boy r., who advances with hat and crook in his hand and with bent head; behind the old man, a stag plucks at some foliage l.
   Indian ink with pen outlines; roy., 18 × 12⅞ in.

8. The Two Disciples at Emmaus. One of them kneels on one knee, l., averting his face and raising his arms, the other stands over him with an attitude of awed wonder on the disappearing figure of Christ.
   Indian ink; roy., 18 × 12⅞ in.

   Nos. 7 and 8 were presented by Mrs. Jones, January, 1872.

9. Study of a Man attacked by a Lion. A naked man holding to the stump of a tree with one hand, and grasping with the other the mane of a lion, which seizes the back of his neck in its teeth.
   Pen and sepia with Indian ink wash; imp., 18⅝ × 15¼ in.

   Purchased February, 1852.

10. Study of a Head of Neptune. A bearded head, with a kind of cap falling over the right ear; the long moustaches end in dolphins' heads. Perhaps from a sculptured head or mask; the eyes are blank.
    Sepia and Indian ink with pen outlines; imp., 22⅝ × 12¾ in.

11. Study for the Picture of Milton dictating his Poems. The poet sits in an armchair l., dictating to an amanuensis who sits at a table r., while one of his daughters, standing on some steps by a bookshelf behind him, listens attentively.
    Indian ink wash and reed pen; atl., 27 × 19½ in.
    Etched by the artist, with variations.

12. Satan calling to his Legions. Satan, standing naked on the edge of a rock, with spear and shield uplifted, while his legions throng behind him shouting acclamations. Signed *J. Barry, R.A., P.P., Invt.*
    Indian ink wash and reed pen; atl. upr., 27 × 19½ in.
    Etched by the artist.

13. Study of Part of the Picture called 'Elysium' in the Society of Arts Series. A number of Angelic Guards are seated l., and in the foreground r., looking over into the pit of the damned. Behind, a group of Patrons of the Arts, such as Charles I. and Francis I.; above them, in the clouds, a group of painters, among whom is Sir Joshua Reynolds, are examining designs in the company of angels.
Indian ink wash and reed pen; atl., 26½ × 19½ in.
This design, which differs considerably from the corresponding portion of the picture, was etched by the artist, and published with the etchings from the Society of Arts series in 1808.

14. Allegorical Design of the Union of George III. and Queen Charlotte. A medallion of the heads of the king and queen hangs on an altar, on which is a crown and sceptre. Behind the altar are three female figures, two to the r. clasping hands, while a dove descends on the third, who has wings, and carries Britannia's shield and the Welsh harp in her arms. L., a prophet dictating to a recording angel, and above them routed Furies in flight. Inscribed, *Perhaps my first thought was better, viz., a larger medallion on y^e^ face of y^e^ altar, and y^e^ subject to be y^e^ father and his sons and y^e^ bundle of sticks wch could not be broken whilst in a bundle, and y^e^ heads of y^e^ King and Queen on medals suspended or attached to y^e^ fillet (b) wch binds on y^e^ crown, and also on medals suspended from y^e^ necks of y^e^ two figures Britannia. . . .*
Indian ink wash and reed pen; atl., 27⅜ × 19½ in.

15. A Similar Design of the same Subject. The same design with a few variations. A pair of scales, with a heart in each, hangs over the angel and below the dove; the medallion is more elaborate, and the festoons on the altar larger. Signed *James Barry.*
Indian ink wash and reed pen; atl., 27½ × 19⅝ in.

Nos. 10–15 were presented by J. H. Anderdon, Esq., in June, 1868.

16. Study for the complete Picture of 'Elysium, or the state of Final Retribution.' At the top of the composition, l., are adoring cherubs, and farther off, female figures absorbed in glory. Below is a group of the most famous men of science, to whom two angels expound the solar system; next is Columbus, and with him various philosophers; next, r., Harvey and Boyle, and a group of legislators, and on the extreme r. patrons of art and science. In front of the last group sit angelic guards and an archangel holding a balance, with a face denoting "great concern at the preponderance of evil:" the rocks, which they occupy, overhang the damned in Tartarus. Above, in the centre, are poets, and other famous writers in a second circle; more to the r. are painters.
Reed pen and sepia, with Indian ink wash; ant., 15⅜ × 37¼ in.
Etched by the artist, and published in the 'Series of Etchings,' 1808.

17. Study for the Picture of the Victors of Olympia. The victors in the games passing in procession before the judges, who are seated r. behind a statue of Athene. Among the victors, two youths who are carrying their father, Diagoras of Rhodes, on their shoulders. A little behind, Pericles, in the likeness of the elder Pitt, talks to Socrates and the poets; at the extreme l. a statue of Heracles, with Barry in the character of Timanthus, seated on its base; and beyond the raised seats of the amphitheatre, a temple, with a procession approaching it.
Reed pen and sepia, and Indian ink; ant., 15⅜ × 37¼ in.
Etched by the artist, and published 1808.

Nos. 16 and 17 were presented by John Power Hicks, Esq., April, 1879.

18. 'The Jewish High Priest, from Whiston's Josephus.' A small whole length figure inscribed with above title.
Pen and ink; 7⅝ × 4 in.

Inserted in Vol. I. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

BARTH, J. S. (worked about 1807–1808). Painter and aquatint engraver; exhibited a landscape at the Royal Academy in 1808.

1. Bird's-eye View of Golden Lane Brewery, Cripplegate, 1807. Signed *J. S. Barth.*
   Water colours over Indian ink; 12 × 17 in.

   In Portfolio XXV. of the Crace Collection of London Views, purchased in November, 1880.

BARTHOLOMEW, Anne Charlotte (b. 1800, d. 1862). Painter and authoress; born in Norfolk, the daughter of Arnall Fayerman; published a farce, a play and some poems; married in 1827, Walter Turnbull, the composer, and 1840 Valentine Bartholomew, the flower painter; worked chiefly at miniature painting.

1. Study of a Garden Poppy. A purple and white poppy with its bud; drops of dew upon the flower and leaves.
   Water colours; roy. upr., 9⅛ × 6⅛ in.

   Purchased August, 1875.

BARTLETT, William Henry (b. 1809, d. 1854). Draughtsman, born in London, apprenticed to John Britton, the architect, who employed him to make drawings in various parts of England, some of them appearing, 1828–30, in Britton's 'Picturesque Antiquities of English Cities'; he travelled in Europe and the East, also in America, and his sketches were published in a great number of well-known books of travel and topography.

1. View of Hull Dock. R, a wharf, with boats alongside, extending to a swing bridge, which leads to a building yard, with a ship half built, and behind it houses and a windmill. Inscribed *Bartlett* in pencil, and *Hull Dock, Yorkshire,* in ink.
   Indian ink and sepia over pencil; roy., 8⅜ × 12¾ in.

   Purchased at the Cheney sale, May, 1885.

2. The South Front of Bow Bridge in 1832. Water in foreground, and old houses beyond the bridge.
   Sepia; 7 × 11 in.

   In Portfolio XXXIII. of the Crace Collection of London Views, purchased November, 1880.

BARTOLOZZI, Francesco, R.A. (b. 1727, d. 1815). Engraver, designer and painter; born in Florence, and studied design at the Florentine Academy; learnt engraving at Venice; came to England 1764 on the invitation of George III.'s librarian, became engraver to the king, and was elected R.A. 1769. Bartolozzi took up the stipple method of engraving invented by Demarteau and brought it into extraordinary vogue, producing a vast mass of work, in which he was latterly helped by numerous pupils.

1. Christ among the Doctors; after, or in the Manner of, Guercino. The boy Jesus sits l., on a raised seat, with hand uplifted, addressing two Rabbis below him l.; to the r. a group of three Rabbis dispute over a passage in the scriptures, a fourth standing behind in the centre, and a fifth approaching r., behind whom a door in an arch appears: beyond a partition with pillars, are heads of men listening.
   Pen and bistre wash; roy., 11¼ × 17¼ in.

   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. Mrs. Raimbach, when a Child, asleep. A baby lying on a bed, its head on a broad pillow, seen foreshortened with feet in front. Inscribed *F. Bartolozzi, R.A.*
   Red and black chalk; roy., 8½ × 7¼ in.
   Mrs. Raimbach was wife of Abraham Raimbach [q.v.], the engraver.

3. Portrait of a Lady. Half length, full face, in a cap, with l. arm resting in front of her on a table. Inscribed *F. Bartolozzi, R.A.*
   Red and black chalks; roy., 9 × 6½ in.
   Nos. 2 and 3 were purchased from Miss Raimbach, March, 1854.
4. Head of Julia Domna, Wife of Severus. From one of the 'Marlborough Gems.' Inscribed *Bartolozzi del.*
   Pencil; roy., 4 × 3 in.
   Engraved by the artist. 'Marlborough Gems,' Vol. I., Plate XXIV.
   Purchased May, 1856, at the Rogers sale.
5. Head of Ptolemy. From one of the 'Marlborough Gems.' Inscribed *Bartolozzi del.*
   Pencil; roy., 4 × 3⅛ in.
   Engraved by the artist in the 'Marlborough Gems,' Vol. II., Plate I.
   Bequeathed by Felix Slade, Esq., August, 1868.
6. Portrait of Colonel Napier. Half-length, the eyes full, the head and body turned slightly to the r.; in uniform; curtain behind. Inscribed *Colonel Napier (Major), by Bartolozzi.*
   Red and black chalks; roy., 8⅜ × 6½ in.
   George Napier, son of the fifth Lord Napier, was born at Edinburgh in 1751, and served as captain in the American War of Independence, when he was reputed to be one of the handsomest men in the army; later he held a command in Ireland, during the rebellion, and died at Clifton in 1804.
   Purchased October, 1870.
7. Sheep-shearing. On a knoll rising gently to a clump of trees l., a shepherdess, in the act of shearing a sheep, looks up to another girl, who, helped by a young boy, brings a ram from the l.; another boy r. holds the basket for the wool; a shorn lamb stands behind; and at a little distance a shepherd drives the flock in a field, beyond which appears a village church. Inscribed *Bartolozzi.*
   Black and red chalks; roy., 12 × 9¾ in.
   Purchased May, 1885, at the Cheney sale.
8. Figure Studies. A nude female figure seated, looking r. with r. hand raised as if to play a lyre; at the r. two women's heads, the upper one in profile, the lower one in three-quarter face, looking down.
   Red chalk; roy., 9¼ × 7⅜ in.
9. *Ob.* Academical Study. A nude woman, standing, seen in front, and looking up l. in a listening attitude; her l. arm resting on a tree trunk, her r. hand lightly raised across her breast.
   Red and black chalks; roy., 16¾ × 10⅜ in.

   Rev. Academical Study. A nude man, seen in front, kneeling with his r. knee on a pedestal and pulling with both hands raised as at a rope, the face looking r. A separate study for the head, with a beard, to the r.
   Black chalk.
10. *Ob.* Studies of a Muse. A study of a nude woman, seated, turned r., leaning with elbow on a rock, and looking down pensively; above l., a similar figure looking up r. In the lower r. corner, a study of a head with flowing hair.
    Red chalk; roy., 13⅜ × 9⅞ in.

    Rev. Study of a Muse. She sits in a similar position to that of the figures just described, her r. hand on a book, looking slightly l.; below, a smaller and slighter study for the same figure; and r. a head in profile.
    Red chalk.
11. Academical Study. Nude study of a man seated, seen in front, his r. foot on the ground, his l. knee raised and both hands resting on it; the face looking up to the l.
    Black chalk; roy., 14⅜ × 10¼ in.
12. Academical Study. Nude study of a man, seen in front, reclining with head thrown back and r. arm above it, the r. knee raised.
    Red and black chalks; roy., 16¾ × 10¼ in.
13. Study for a Picture. Nude study of a man in the attitude of one starting up from sleep, looking up r., with l. arm raised; at the r., two slight studies for the head only; and below, a woman's head and bust.
    Red chalk; roy., 9 × 12¾ in.

14. Studies for a Sleeping Nymph. Nude study of a girl lying asleep on her back on a couch, with head towards the l., the l. foot on the ground; above, three small studies for the same figure, two of them in ovals; three slight studies of heads at the l. and at the top.
Red chalk; roy., 10½ × 18¼ in.

15. *Ob.* Academical Study. Nude study of a girl, seen in profile, reclining towards the r., with l. arm over her head, and looking down with a dreamy expression.
Red chalk; roy., 10 × 14½ in.

Rev. Academical Study. Nude figure of a woman, seen from behind, moving r., with both hands raised above her head.
Black chalk.

16. Academical Study. Nude study of a man, seen from behind, pressing on a lever; two girls' heads below.
Charcoal and stump, and black chalk; roy., 17¾ × 10⅝ in.

17. *Ob.* Academical Study. Nude study of a man, seen in front, leaning with l. arm on a pillar, which he grasps with his r. hand.
Black chalk on prepared grey paper; roy., 18¾ × 10⅜ in.

Rev. Academical Study. Rough study of a nude man, seen in profile, moving r., with hands raised to his face.
Black chalk on prepared gray paper.

Nos. 8–17 were purchased April, 1886.

Attributed to Bartolozzi and Paul Sandby.

18. A Country Fête. A youth and girl dancing in a grassy space among trees, with a cottage and church behind; near t e couple l., a tall figure tripping by himself; and in the foreground a boy reclining on the lap of a girl, with another girl behind them.
Pen and bistre wash, over pencil; roy., 7⅛ × 9⅛ in.
This drawing is of doubtful authorship, neither the hand of Bartolozzi nor that of Sandby being very recognizable in it. Zuccarelli would perhaps be a nearer guess.

Purchased July, 1878.

BARTOLOZZI, Gaetano Stephen (b. 1757, d. 1821). Engraver, eldest son of Francesco Bartolozzi, followed his father to England, and lived there till 1797, when he went to live in Paris, and died there; engraved a few plates. Madame Vestris was his daughter.

1. Portrait of George, Viscount Macartney; after H. Edridge. Half-length, the face in three-quarters, turned l., the eyes full; star on breast. Inscribed *F. Bartolozzi.*
Red and black chalk; roy., 6⅝ × 5½ in.
George, Earl Macartney, born 1736, in Ireland, was distinguished both as a diplomatist and as a colonial governor; was envoy to Russia 1764, governor of Madras 1781–1786, and in 1792 was sent on the embassy to China, by which he is best known; died at Chiswick 1806.
Engraved by the artist.

Purchased July, 1876.

BAUGNIET, Charles (b. 1814, d. 1886). Draughtsman, lithographer and etcher; born in Brussels and studied painting there under Paelinck; afterwards worked in England and exhibited lithographs in London between 1847 and 1870; best known by his lithographed portraits, a large collection of which is in the department.

1. Portrait of Sir Julius Benedict. Half-length directed r., face turned full, eyes looking a little l.
Water colours; roy., $9\frac{3}{4} \times 7\frac{7}{8}$ in.
Lithographed by the artist 1844, and also used in a portrait-group of musicians, called 'The First Reading of a New Work,' lithographed in 1852. Sir Julius Benedict was born at Stuttgart in 1804, and after studying music and producing some operas in Germany and Italy, came to London in 1835 and worked there till his death in 1885; knighted 1871; best known by his opera 'The Lily of Killarney.'

Purchased April, 1892.

BAXTER, Thomas (b. 1782, d. 1821). China painter, draughtsman and engraver; born in Worcester; studied at the Royal Academy; painted on china after Reynolds and other painters; founded an art school in London, 1814; worked at Swansea and again at Worcester. A book of outlines of ancient costumes, designed and engraved by him, is in the department.

1. Design made for Edward Jones, the King's Bard. A harp surrounded by a crown and the Prince of Wales' feathers, enclosed in a cross. Inscribed *Edward Jones, the Welsh Bard.*
Indian ink, with pen outlines; roy., $9 \times 6\frac{1}{4}$ in.

Presented by John Deffett Francis, Esq., August, 1877.
Edward Jones (b. 1752, d. 1824) first became celebrated as a harpist, and was appointed bard to the Prince of Wales in 1783. He published books on the music and poetry of old Wales, besides original music.

BAYNES, Frederick T. (worked about 1833–1864). Painter; worked in London as a painter of fruit; exhibited at the Royal Academy and Suffolk Street Galleries.

1. Apple and Grapes, a Study. A red-cheeked apple, a few grapes, and a spray of bramble leaves, on a mossy bank. Signed *F. T. Baynes.*
Water colours and body colours; roy., $8\frac{3}{4} \times 6\frac{1}{2}$ in.

2. Plum and Hedge-sparrow's Nest. A hedge-sparrow's nest with three eggs in it, and a fourth on the ground, near a plum. Signed *F. T. Baynes.*
Water colours and body colours; roy., $8\frac{5}{8} \times 6\frac{1}{2}$ in.

Both purchased August, 1877.

BAYNES, James (b. 1766, d. 1837). Landscape painter; born at Kirkby Lonsdale; a pupil of Romney, and a student at the Royal Academy, where he exhibited from 1796 till his death; taught drawing, and painted views in various parts of England.

1. View near a Lake. A road by the borders of a lake, overshadowed with trees; a flock of sheep coming along the road, with a man on horseback behind; by the lake, l., two anglers.
Water colours; roy., $8\frac{7}{8} \times 13\frac{1}{8}$ in.

2. Landscape with Figures. A shady pool to which sheep descend from a field beyond; beside it, l., a winding path, on which are two men, one with a scythe; and between a clump of trees in the middle of the field, and a high bank overhanging the path, the view of a village and blue distant hills.
Water colours; roy., $7\frac{7}{8} \times 12$ in.

Both purchased August, 1877.

BAYNES, Thomas Mann (b. 1794, d. after 1852). Painter and lithographer; worked in London as a topographical artist; exhibited chiefly at the Royal Academy, between 1811 and 1852; published 1823 two sets of lithographs of London and Edinburgh views, both in the department.

1. The Vale of Conway. A view on the r. bank of the river below Llanrwst, looking north; r., a road, with some peasants conversing across a low wall, follows the high banks above the stream; on the further side, pastures, with cattle in the fields and in the shallows, rising abruptly into cliffs. In the distance, across the mouth of the valley, the distant mass of Penmaenmawr. Signed *T. M. Baynes*, 1833.
   Water colours; roy., 10 × 14 in.

   Purchased August, 1877.

BEALE, Charles (b. 1660). Painter; son of Mary Beale; studied under Thomas Flatman, and assisted his mother in the backgrounds of some of her portraits; ceased to paint after 1689, owing to weak sight. The following studies are all in red chalk, in which material the artist worked in the same somewhat heavy and emphatic manner of drawing as his mother.

1. Head of a Man. The head of a young man with a beard, turned r., three-quarter face; apparently a study after Rubens. Signed with monogram.
   Roy., $8\frac{3}{8}$ × $6\frac{1}{2}$ in.

2. Study from a Statuette of the Infant Hercules Strangling a Serpent. Front view. Signed with monogram.
   Roy., $5\frac{3}{4}$ × 7 in.

3. Study from the same Statuette. Side view. Signed with monogram.
   Roy., $7\frac{3}{8}$ × $5\frac{3}{8}$ in.

4. Study from the same Statuette. From an angle between the two former views. Signed with monogram.
   Roy., $7\frac{3}{4}$ × $6\frac{5}{8}$ in.

5. Study from a Statuette of a Naked Boy Skating. The figure turned r. Signed with monogram.
   Roy., $9\frac{3}{8}$ × $6\frac{1}{4}$ in.

6. Study from the same Statuette. The figure turned l. Signed with monogram.
   Roy., $9\frac{1}{2}$ × $6\frac{3}{8}$ in.

7. Study from the same Statuette. Front view. Signed with monogram.
   Roy., $8\frac{3}{4}$ × $6\frac{3}{8}$ in.

8. Study from a Statue of Fortune. A naked female figure, leaning one foot on a rudder, and with a globe at her feet; the head wanting. Signed with monogram.
   Roy., $9\frac{3}{8}$ × $6\frac{5}{8}$ in.

9. Study from a Statue of Fortune. A naked female figure, seated, and holding a rudder behind her. Signed with monogram.
   Roy., $9\frac{1}{2}$ × $6\frac{3}{4}$ in.

10. Study from the same Statue. Back view. Signed with monogram.
    Roy., $9\frac{5}{8}$ × $6\frac{3}{8}$ in.

11. Study from a Picture. A boy's head, with curly locks, looking up to the r. Signed with monogram.
    Roy., $8\frac{1}{2}$ × $7\frac{1}{8}$ in.

    All bequeathed by the Rev. C. M. Cracherode, 1799.

Mary and Charles Beale. The following unsigned drawings in red chalk have all been traditionally attributed to Mary Beale, with the exception of two. There is, however, no discernible difference of style between many of these studies and those already described, which are signed by Charles Beale. It has been thought better, therefore, not to attribute them definitely to the mother, although the greater part of them are probably by her hand.

BEALE, Mary (b. 1632, d. 1697) was the daughter of the Rev. J. Cradock, and born in Suffolk; married Charles Beale, a manufacturer of colours; modelled herself on Lely, though it is doubtful whether she was actually his pupil; and painted a great number of portraits, four of which are in the National Portrait Gallery.

ATTRIBUTED TO CHARLES BEALE.

1. A BISHOP OF MECHLIN. Head only, turned l., three-quarter face.
   Roy., $7\frac{3}{8} \times 6\frac{3}{8}$ in.
   After Vandyck (?).

2. A YOUNG GIRL'S HEAD. Head and neck; full face; eyes turned r.
   Roy., $8\frac{3}{8} \times 6\frac{7}{8}$ in.

ATTRIBUTED TO MARY BEALE.

3. MARY BEALE. H.L., three-quarter face, turned l.
   Roy., $8\frac{7}{8} \times 6\frac{7}{8}$ in.
   Apparently the original of the engraving by T. Chalmers.

4. CHARLES BEALE, THE SON. H.L., with slight moustache and long curls; his left hand on his breast; the dress lightly sketched in.
   Roy., $9\frac{1}{4} \times 7\frac{1}{8}$ in.

5. HEZEKIAH BURTON, CANON OF NORWICH. Head, nearly full face, with long curls.
   Roy. upr., $8\frac{1}{2} \times 7\frac{3}{8}$ in.
   Hezekiah Burton (d. 1681) was a Fellow of Magdalene College, Cambridge, a friend of Tillotson, Stillingfleet and Pepys, and wrote two volumes of Discourses. The portrait by Mary Beale, of which this is the study, is now at Magdalene College, and was engraved by R. White.

6. ABRAHAM COWLEY. Head, not quite three-quarter face, turned l., with long curls falling over the shoulders.
   Roy., $8\frac{1}{4} \times 7$ in.
   This must have been done about the same time as Mary Beale's portrait of Cowley in the National Portrait Gallery; but that picture shows the poet in a different attitude.
   Abraham Cowley (b. 1618, d. 1667), noted for extraordinary precocity as a poet, had in his own day an immense reputation, since declined. His Essays have survived his Odes.

7. SIMON PATRICK, BISHOP OF ELY. Head, nearly full face, with full wig and bands.
   Roy., $7\frac{7}{8} \times 6\frac{3}{8}$ in.
   Simon Patrick (b. 1626, d. 1707) was made Dean of Peterborough, 1679; and Bishop of Chichester, 1689. Translated to Ely, 1691. A voluminous theological writer.

8. ANTHONY ASHLEY COOPER, 1ST EARL OF SHAFTESBURY. Head, nearly full face, with full wig.
   Roy., $8\frac{3}{4} \times 6\frac{7}{8}$ in.
   Lord Shaftesbury (b. 1621, d. 1683) held posts under Charles I., went over to the Parliament, became eminent under Charles II. as one of the famous Cabal, fell from power, and died a refugee at Amsterdam.

9. John Tillotson, Archbishop of Canterbury. Head, three-quarter face, turned l.
   Roy., $7\frac{7}{8} \times 6\frac{5}{8}$ in.
   John Tillotson (b. 1630, d. 1694) famous for his eloquence as a preacher, was made Dean of St. Paul's 1689 and Archbishop of Canterbury 1691.

10. The Same. Three-quarter face, turned r.
    Roy., $7\frac{3}{8} \times 6\frac{1}{8}$ in.
    One of these drawings must be a study by Mary Beale for her portrait of Tillotson at Lambeth. There exists also a miniature painted by Charles Beale after the same picture. The second of these drawings is in a more finished style, suggesting that it was drawn from a picture, rather than from life.

11. Thomas Sydenham (?). Head and shoulders, nearly full face, with slight moustache, the dress lightly outlined.
    Roy., $8\frac{3}{4} \times 6\frac{5}{8}$ in.
    This drawing corresponds fairly closely with Mary Beale's portrait of Sydenham, who was a friend of the Beale family, and teacher of Bartholomew Beale in medicine.

12. Portrait Study. A gentleman with full wig, three-quarter face, turned l.
    Roy., $9\frac{3}{8} \times 6\frac{7}{8}$ in.

13. The Same. Nearly full face.
    Roy., $8\frac{1}{4} \times 6\frac{3}{4}$ in.

14. Portrait Study, perhaps Thomas Shadwell, Poet Laureate. Bust, three-quarter face, turned r., the shirt open, showing the throat.
    Roy., $9\frac{1}{2} \times 6\frac{3}{8}$ in.

15. The Same. Bust, full face.
    Roy., $8\frac{1}{2} \times 6\frac{1}{8}$ in.

16. The Same, with eyes turned r., nearly full face.
    Roy., $8\frac{3}{8} \times 6\frac{3}{4}$ in.

17. The Same. Head only, three-quarter face, turned r.
    Roy., $6\frac{3}{4} \times 6\frac{1}{8}$ in.

18. The Same. Bust in profile, turned l.
    Roy., $8\frac{1}{4} \times 6\frac{1}{2}$ in.

19. The Same. Bust, full face, turned slightly l.
    Roy., $8\frac{3}{8} \times 7\frac{1}{8}$ in.

20. The Same. Bust, three-quarter face, turned l., the head covered with a fur-trimmed cap.
    Roy., $8\frac{3}{4} \times 7\frac{1}{8}$ in.

21. The Same. Bust, nearly in profile, turned r.
    Roy., $8\frac{5}{8} \times 7\frac{1}{4}$ in.

22. The Same. Full-face, with fur-trimmed cap.
    Roy., $8\frac{5}{8} \times 6\frac{5}{8}$ in.
    The above studies, all apparently of one sitter, bear a noticeable, but not quite convincing, resemblance to the portrait of Shadwell by Mary Beale in the possession of the Duke of Wellington.

23. The Same (?). Nearly full face, turned slightly r., with eyes looking down, the head without a wig, and covered with a fur-trimmed cap.
    Roy., $8\frac{3}{8} \times 6\frac{5}{8}$ in.

24. The Same (?). A head, having the same features and nearly the same attitude as the preceding, also with eyes looking down, but of older appearance.
    Roy., $6\frac{1}{8} \times 5\frac{1}{4}$ in.

25. Thomas Otway (?). Head, nearly full face, with long curls flowing over the shoulders.
    Roy., $7\frac{5}{8} \times 7$ in.

    This portrait has a great deal of resemblance to Mary Beale's portrait of Otway, the tragic poet (b. 1651, d. 1685), engraved by Houbraken.

26. Portrait Study of a Divine. Head, with large features and a wart under the l. cheek, three-quarter face, turned l.
    Roy., $8\frac{1}{8} \times 6\frac{1}{2}$ in.

27. The Same Head. The face turned more full, and the dress partly indicated.
Roy., $9\frac{5}{8} \times 7\frac{1}{4}$ in.

28. Portrait Study. A gentleman in a long wig, head only, full face, turned slightly l.
Roy., $8\frac{3}{8} \times 6\frac{1}{8}$ in.

29. A Servant Girl. H.L., the head turned slightly l., and the eyes looking down.
Roy., $9\frac{1}{4} \times 6\frac{3}{4}$ in.

30. The Same. The bust of a girl, the head covered with a kerchief, and turned slightly r.
Roy., $8\frac{3}{8} \times 7$ in.

31. The Same Girl, Asleep. H.L., the arms folded, the head leaning l., and a kitten on the l. shoulder.
Roy., $9\frac{5}{8} \times 7\frac{1}{2}$ in.
Of much coarser execution than the preceding; perhaps by Charles Beale.

32. The Same Girl, Reclining. Head and shoulders, the head lying on a pillow r.
Roy., $6\frac{7}{8} \times 7\frac{1}{8}$ in.

33. The Same. Bust, the head inclined r., and wearing a cap.
Roy., $8\frac{3}{4} \times 6\frac{1}{4}$ in.

34. The Same Girl, at a Younger Age. Bust, full face, a cap on the head.
Roy., $8\frac{3}{8} \times 6\frac{5}{8}$ in.

35. The Same. Bust, the face in three-quarters, a cap on the head.
Roy., $8\frac{1}{8} \times 6\frac{3}{8}$ in.
This drawing is of far superior execution to most of these studies.

36. The Same. Bust, full face, turned slightly r., with a cap over the head.
Roy., $7\frac{1}{8} \times 6\frac{3}{8}$ in.

37. The Same. Bust, with head and eyes turned slightly r.
Roy., $7\frac{7}{8} \times 6\frac{1}{2}$ in.

38 The Same. Bust, with head inclined l., and eyes looking upward.
Roy., $8\frac{3}{8} \times 6\frac{3}{8}$ in.

39. The Same. Head only, with eyes turned upwards.
Roy., $7\frac{3}{4} \times 6\frac{5}{8}$ in.

40. A Young Woman. H.L., three-quarter-face, turned l., the hair enclosed in a cap.
Roy., $9\frac{5}{8} \times 6\frac{7}{8}$ in.

41. An Old Woman. H.L., sitting in a chair with arms folded, the face enclosed in a close-fitting cap, with broad ends meeting in front over the breast.
Roy., $9\frac{1}{8} \times 6\frac{7}{8}$ in.

42. A Woman. H.L., the face in three-quarters, turned l., the right arm leaning on a table.
Roy., $9\frac{3}{8} \times 6\frac{7}{8}$ in.

43. A Youth Reading. A youth with long hair and a fur cap, seen in front, reading at a table, on which he leans his left elbow and right hand.
Roy., $8\frac{3}{4} \times 6\frac{5}{8}$ in.

44. The Same, playing a Pipe. Head and shoulders, three-quarter face, turned r., wearing the same cap.
Roy., $8 \times 6\frac{1}{4}$ in.

45. Sketch of a Lady. Bust, nearly full face; very lightly sketched in outline, with a few details in the shadows.
Roy., $8\frac{3}{8} \times 6\frac{7}{8}$ in.

46. A Young Man with Long Hair. H.L., the figure bent towards the l., and partly hidden by a large portfolio grasped by the left hand.
Roy., $7\frac{3}{4} \times 7\frac{1}{4}$ in.

47. The Same. Head and shoulders, the face in three-quarters, turned l., and the right hand resting on the top of a chair.

48. The Same. Head and shoulders, the head inclined r., and the eyes looking upwards l.
Roy., $9\frac{1}{2} \times 7\frac{1}{4}$ in.

49. The Same, with large Hat. H.L., the head inclined a little l.
Roy., $9\frac{3}{8} \times 7\frac{1}{8}$ in.

50. The Same, Laughing. H.L., the head bent l., and the left arm resting on the back of a chair.
Roy., $9\frac{1}{2} \times 7\frac{1}{2}$ in.

51. Study of an Old Man, with Long Hair. Bust, full face, smiling.
Roy., $9\frac{1}{2} \times 7\frac{3}{8}$ in.

52. The Same, Smoking a Pipe. H.L., the face in three-quarters, turned r.
Roy., $9\frac{5}{8} \times 7\frac{1}{2}$ in.

53. The Same. Also smoking, in a similar position to the preceding, but with eyes turned down, and left hand on the top of a chair.
Roy., $9\frac{5}{8} \times 7\frac{1}{2}$ in.

54. The Same. Bust, nearly in profile, turned r.
Roy., $9\frac{1}{4} \times 6\frac{7}{8}$ in.

55. The Same, an Outline Sketch. Bust turned r., with eyes looking up.
Roy., $9\frac{1}{4} \times 7$ in.

56. Study of a Man with Bushy Hair. H.L., with a cap having a hole in the peak, full face, smiling.
Roy., $9\frac{3}{8} \times 6\frac{7}{8}$ in.

57. The Same, in Profile. Turned r., smiling.
Roy., $9\frac{5}{8} \times 7\frac{3}{8}$ in.

58. Study of a Lady. Head, full face, the eyes turned r., the face surrounded by a lace cap.
Roy., $9\frac{3}{8} \times 7\frac{1}{8}$ in.

59. A Boy's Head. Full face, with flowing hair each side of it.
Roy., $7\frac{3}{8} \times 6\frac{1}{2}$ in.

60. Head of a Young Man. Three-quarter face, turned l., with long curls to the shoulders.
Roy., $7\frac{7}{8} \times 6\frac{7}{8}$ in.

61. A Young Man: Head and Shoulders. Three-quarter face, turned r., with short curling hair.
Roy., $8\frac{3}{8} \times 7\frac{1}{8}$ in.

62. The Same. Head only, three-quarter face, turned r., the head inclined l.
Roy., $6\frac{3}{4} \times 5\frac{1}{8}$ in.

63. Study of a Young Boy. Head and shoulders, nearly full face, smiling.
Roy., $8\frac{1}{8} \times 7\frac{1}{4}$ in.

64. The Same. Bust, full face.
Roy., $7\frac{3}{4} \times 6\frac{5}{8}$ in.

65. Study of a Boy. H.L., the face turned r., the mouth slightly open.
Roy., $9\frac{3}{8} \times 7\frac{1}{4}$ in.

66 The Same. H.L., full face, the eyes turned upwards l.
Roy., $9\frac{3}{4} \times 7$ in.

67. The Same. H.L., nearly full face, smiling.
Roy., $9\frac{1}{2} \times 7\frac{1}{8}$ in.

68. The Same. H.L., the face in three-quarters, turned l.
Roy., $9\frac{3}{8} \times 7\frac{1}{8}$ in.

69. The Same, Asleep. Head only, lying on a pillow, r.
Roy., $6\frac{3}{8} \times 6\frac{1}{8}$ in.

70. The Same. Three-quarter face, nearly in profile, turned r.
Roy., $7\frac{1}{8} \times 6\frac{7}{8}$ in.

71. The Same. Head and shoulders, turned l., smiling with open mouth.
Roy., $9\frac{1}{4} \times 6\frac{3}{4}$ in.

72. Sketch of a Child. Head and shoulders of a boy, resembling the last, the head inclined l., the lips parted.
Roy., $8\frac{3}{8} \times 6$ in.

73. The Same. Head and shoulders, the eyes looking up, r.
Roy., 8⅜ × 6⅞ in.

74. A Boy's Head. Full face, with long curls round the face.
Roy., 7⅛ × 6⅜ in.

75. Study of a Boy. Probably the same as the preceding, at an older age. H.L., the face turned r., the eyes full, with long curls.
Roy., 9⅜ × 6⅛ in.

76. Study of a Woman. Head, with bust slightly sketched; full face, a cap on the head.
Roy., 9⅛ × 6½ in.

77. Study of a Lady. Bust, in low dress, the face in three-quarters, turned l., a long tress falling in front over the left shoulder.
Roy., 9⅜ × 7⅛ in.

78. Study of a Lady. Bust, in low dress, face turned slightly l., the hair in curls.
Roy., 8½ × 7¼ in.

79. Study of a Lady. Bust, in low dress, the face turned slightly r., the hair in curls, and drapery coming from the back of the head, over the right shoulder.
Roy., 9½ × 7⅜ in.

80. Study of a Young Girl. Bust, in low dress, the head turned slightly r., the hair in curls.
Roy., 8½ × 7 in.

81. Study of a Youth. Head only, nearly full face, surrounded by a thick mass of curls.
Roy., 7½ × 6½ in.

82. Study of a Girl. Bust, in low dress, the eyes full, the head, with clustered curls, turned slightly r., and drapery falling behind the head on to the neck.
Roy., 8⅜ × 6⅛ in.

83. Study of a Young Man. Head and shoulders, three-quarter face, turned r. the chin somewhat raised.
Roy., 8⅜ × 6¾ in.

84. Study of a Servant Girl. Head and shoulders, the face inclined r., the head turned slightly in the same direction, and wearing a cap.
Roy., 8¼ × 6⅝ in.

85. The same Girl, Smiling. Bust, nearly full face, the head with a cap, and inclined l.
Roy., 8½ × 6⅞ in.

86. Study of a Girl, resembling a Negress. A girl with thick lips, smiling. H.L., directed r., with the face turned round almost full; a cap on the head.
Roy., 9¼ × 6½ in.

87. A Boy holding a Shell in his Hand. H.L., turned l., three-quarter face, with eyes full and long curls surrounding the face; the right hand extended and holding a shell.
Roy., 9⅝ × 7¼ in.

88. The same Boy, Asleep. H.L., a reclining figure seen in front, foreshortened.
Roy., 8⅜ × 7¼ in.

89. A Gentleman in a Fur-trimmed Cap reading at a Table. He sits l., the figure turned l., the face nearly full.
Roy., 9½ × 7½ in.

90. Head of a Girl. Head only, with cap, three-quarter face, turned r.
Roy., 7⅝ × 7⅛ in.

91. Study of a Young Lady. Bust, nearly full face, the eyes looking down, the hair in curls.
Roy., 9⅛ × 6⅜ in.

92. Study of a Young Man, Asleep. Head of a youth asleep in bed, with a nightcap over long hair, his chin half covered by bed clothes.
Roy., 7⅞ × 7⅛ in.

93. Study of a Young Lady. H.L., nearly in profile, turned r., in low dress, with hair plaited at the back.
Roy., $8\frac{7}{8} \times 7$ in.

94. Study of a Young Lady. Bust, in low dress, full face, the eyes turned l., with flowing hair.
Roy., $8\frac{1}{2} \times 6\frac{7}{8}$ in.

95. A Young Girl in Fur-trimmed Cap. Bust, three-quarter face, turned r.
Roy., $7\frac{5}{8} \times 6\frac{1}{2}$ in.

96. Head of a Boy. Head only, full face, the features in outline only.
Roy., $6\frac{3}{8} \times 5\frac{7}{8}$ in.

97. Study of a Lady. Bust, in low dress, nearly profile, turned r.
Roy., $8\frac{1}{2} \times 7\frac{1}{8}$ in.

98. Study of a Lady. Perhaps the same as the preceding. H.L., in low dress, the face turned slightly r., a long tress coming down over the left shoulder.
Roy. $9\frac{5}{8} \times 7\frac{1}{2}$ in.

99. Study of a Gentleman. Head and shoulders, the face in three-quarters, with close curling full wig, turned l.
Roy., $8\frac{3}{8} \times 6\frac{1}{2}$ in.

100. Study of a Lady. H.L., in low dress, the face turned slightly l., the hair flowing behind the shoulders.
Roy., $9\frac{1}{4} \times 7\frac{3}{8}$ in.

101. Study of a Lady with a Necklace. Bust, in low dress, with masses of curls on each side of the head; nearly full face, the figure turned l.
Roy., $8\frac{3}{8} \times 6\frac{7}{8}$ in.

102. The same Lady. Bust, in low dress, with necklace, three-quarter face, turned l.
Roy. $8\frac{3}{8} \times 6\frac{7}{8}$ in.
This drawing is of much greater finish than the preceding; perhaps done from a picture.

103. Study of a Lady. Bust, in low dress, full face, the hair in curls.
Roy., $8\frac{5}{8} \times 7\frac{1}{4}$ in.

104. The same Lady. H.L., nearly full face, in low dress looped up with jewels.
Roy., $9\frac{3}{8} \times 7\frac{3}{8}$ in.

105. Study of a Young Girl. Bust, in low dress, full face, flowing hair.
Roy., $8\frac{3}{8} \times 6\frac{1}{2}$ in.

106. Study of a Lady. Bust, in low dress, three-quarter face, turned r.
Roy., $8\frac{3}{8} \times 6\frac{3}{4}$ in.

107. The same Lady. Bust, in low dress, the face and figure turned slightly r.
Roy., $8\frac{3}{8} \times 6\frac{5}{8}$ in.

108. Study of a Young Woman. Bust, turned l., the face nearly full, enclosed by a cap.
Roy., $9\frac{1}{4} \times 7\frac{1}{4}$ in.

109. The same Person. Bust, in low dress, the head in three-quarters, turned r., with cap over the hair.
Roy., $8\frac{1}{2} \times 7$ in.

110. The same. Bust, turned r., the face in three-quarters, with eyes full, the hair gathered in a short knot at the back, and with ringlets on the forehead.
Roy., $9\frac{3}{8} \times 6\frac{3}{8}$ in

111. Study of a Young Woman. H.L., turned r., the face nearly full, slightly smiling, and surrounded by a lace cap; the head of a cat, which is on her lap, appearing r.
Roy., $9\frac{1}{2} \times 7\frac{1}{2}$ in.

112. The same Person. H.L., nearly full face, turned a little l., the figure and dress only roughly outlined.
Roy., $9\frac{1}{8} \times 7$ in.

113. Study of a Boy. H.L., turned r., the face in three-quarters, and eyes full, long hair falling over the shoulders.
Roy., $8\frac{1}{2} \times 6\frac{3}{8}$ in.

114. Study of a Lady. Bust, three-quarter face, turned r., the head covered with a shawl.
Roy., $9\frac{1}{8} \times 7\frac{1}{8}$ in.

115. Study of a Gentleman. Head and shoulders, full face, with jovial expression, hair falling on each side.
Roy., $9\frac{1}{4} \times 7\frac{3}{8}$ in.

116. Study of a Girl. Bust, three-quarter face, turned l., a cap on the head.
Roy., $8\frac{3}{8} \times 6\frac{7}{8}$ in.

117. The same Girl. Head, three-quarter face, turned l., felt hat on head, the bust slightly suggested.
Roy., $8\frac{5}{8} \times 7$ in.

118. Study of a Young Lady. Bust, nearly full face, with hair in curls each side of the brow.
Roy., $8\frac{3}{8} \times 7\frac{1}{8}$ in.

119. Study of a Young Man, looking over his Shoulder. Bust, turned r., the face nearly full, and eyes looking over the r. shoulder, long curling hair.
Roy., $9\frac{3}{8} \times 6\frac{5}{8}$ in.

120. The same Person. Head only, turned slightly l., smiling.
Roy., $8\frac{1}{2} \times 6\frac{7}{8}$ in.

121. Study of a Lady. Bust, in low dress, nearly full face, turned slightly r., with masses of curls each side of the forehead.
Roy., $8\frac{1}{2} \times 6\frac{7}{8}$ in.

122. Head of a Man. Three-quarter face, turned l., the eyes full, curling hair.
Roy., $7\frac{3}{8} \times 6\frac{5}{8}$ in.

123. Study of a Boy. H.L., turned r., with eyes almost full, and flower in his raised right hand; the figure slightly outlined.
Roy., $8\frac{7}{8} \times 6\frac{3}{8}$ in.

124. Portrait of a Lady. H.L., in a loose flowing dress; the face in three-quarters, surrounded by ringlets, the arms crossed on the top.
Roy., $9\frac{1}{2} \times 7\frac{1}{8}$ in.

125. Head of a Man in a Skull Cap. Three-quarter face, turned r., with a small pointed beard, moustache, and collar of the fashion of Charles I.'s time.
Roy., $7\frac{1}{4} \times 6\frac{5}{8}$ in.
Probably after Vandyck.

126. Study for a Picture. A girl asleep l., while from behind a curtain l. a boy tries to wake her by tickling her nose with a straw.
Roy., $7\frac{1}{2} \times 6\frac{7}{8}$ in.

127. Study of a Head. A young man with smooth hair coming over his forehead, and a slight moustache, looking down towards the r.
Roy., $8\frac{5}{8} \times 6\frac{3}{4}$ in.

128. Head of a Girl Weeping. Head only, turned r., with dishevelled hair.
Roy., $8\frac{1}{8} \times 6\frac{3}{4}$ in.
Mary Beale painted, according to Walpole, a Magdalen 'from Moll Trioche, a young woman who died in 1672.' This may be a sketch for the picture.

129. Study of a Head, apparently for or from a Picture of Christ. A bearded head, with long hair curling over the shoulders, which are clothed in loose drapery.
Roy., $8\frac{1}{2} \times 7\frac{1}{8}$ in.

130. Study of a Head of Bacchus. The head, turned r., is only slightly outlined, the hair crowned with grapes and vine-leaves.
Roy., $8\frac{1}{8} \times 6\frac{1}{8}$ in.

131. Abraham Cowley; after Lely. A youthful face, nearly in profile, with long curls, turned l.
Roy., $8\frac{1}{8} \times 7\frac{1}{8}$ in.

132. Sir Peter Lely; after a Portrait by Himself. Three-quarter face, turned r., the face framed in a heavy wig, coming over the shoulders.
Roy., $8\frac{7}{8} \times 6\frac{7}{8}$ in.

133. Head; after Vandyck. The head and shoulders of the person who holds Charles I.'s helmet in Vandyck's equestrian portrait at Windsor, and who was first described as the Duc d'Epernon, in the print after the picture engraved by Baron, 1741. The face has a certain resemblance to that of Jean Louis de Valette de Nogaret, Duc d'Epernon (1554–1642), who had, however, no relations with England or Charles I. His son, Bernard de Nogaret and Duc d'Epernon, was in England, 1639–1643, and was given the Order of the Garter. Vandyck's picture was, however, painted before 1639, and the features of the younger Duke in no way resemble those of the personage in question, who is described as "Monsieur St. Antwaine" in the original MS. Catalogue of James II.'s pictures (W. B. Rye's 'England as seen by Foreigners,' p. 253). Saint Antoine was chief equerry to Prince Henry, and afterwards to Charles I., but could not have worn the Order of the Saint Esprit, which decorates the person in the picture.
Roy., $9\frac{1}{4} \times 6\frac{3}{8}$ in.

134. Head of the Earl of Strafford; after Vandyck.
Roy., $8\frac{3}{8} \times 7\frac{1}{4}$ in.

135. Sir Philip Mainwaring; after Vandyck.
Roy., $8\frac{5}{8} \times 7\frac{3}{4}$ in.
The last two drawings are from the celebrated picture of Strafford and his secretary at Wentworth House.

136. Head of the Earl of Strafford, apparently after the same picture.
Black and red chalk; roy., $4\frac{3}{8} \times 4$ in.

137. Sir Antony Vandyck; after Himself. Bust, turned r., in slashed doublet with broad collar, three-quarter face.
Roy., $9\frac{1}{2} \times 7\frac{1}{8}$ in.

138. Edward Stillingfleet, Bishop of Worcester; after Lely. H.L., full face.
Roy., $8\frac{3}{8} \times 7$ in.
This portrait was engraved by Blooteling. Mary Beale also painted Stillingfleet, and her portrait of him was engraved by R. White.

139. Hortense Mancini, Duchess of Mazarin, Mistress of Charles II.; after Lely. H.L., three-quarter face, eyes full.
Roy., $9\frac{3}{8} \times 7\frac{3}{8}$ in.

140. Barbara Villiers, Duchess of Cleveland, Mistress of Charles II.; after Lely. H.L., face nearly full, l. hand holding up dress.
Roy., $9\frac{3}{8} \times 7\frac{3}{8}$ in.
Mary Beale copied Lely's Lady Cleveland in 1676 (Walpole's Anecdotes).

141. Portrait of a Boy with a Dog; after Lely (?). T.Q.L., directed l., looking over shoulder, l. hand on dog's head.
Roy., $9\frac{1}{2} \times 7\frac{1}{4}$ in.

142. John Wilmot, Earl of Rochester; after Lely (?) H.L., looking over shoulder l., outline only.
Roy., $8\frac{1}{2} \times 7$ in.
In 1676, according to Charles Beale's diary, quoted in Walpole, Mary Beale copied several pictures of Lely's, from some of which she only took the postures. This drawing bears considerable resemblance to the portraits of Rochester.

143. Endymion Porter (?); after Vandyck (?) H.L., in chair, looking full over l. shoulder.
Roy., $8\frac{5}{8} \times 7\frac{1}{8}$ in.

144. Princess Anne and James, Duke of York; after Vandyck. Heads only.
Roy., 6×9 in.
From the picture of the five children of Charles I., at Windsor.

145. Charles II., as a Child; after Vandyck.
Roy., $9\frac{1}{2} \times 7$ in.

146. Mary, Princess of Orange, as a Child; after Vandyck.
Roy., $7\frac{5}{8} \times 7$ in.

147. James II., as a Child; after Vandyck.
Roy., 7⅝ × 6½ in.
The above three are studies from the pictures of the three children of Charles I., at Windsor.

148. Study of Hands; from the same Picture. The hand of Charles clasping that of James.
Roy., 4¾ × 6¾ in.

149. The Hand of Charles II.; from the same Picture.
Roy., 7⅛ × 5⅝ in.

150. Hands of the Princess Mary; from the same Picture.
Roy., 4⅞ × 6⅞ in.

151. Study of Hands; from a Picture. Two hands, one supported on a staff, the other holding a document.
Roy., 6½ × 8⅞ in.

152. Study of a Child; from a Picture. Head and shoulders of a naked child, turned l., with right arm extended; perhaps a child Baptist, after a picture of Vandyck's.
Roy., 6½ × 9¼ in.

153. Study of Two Heads; after a Picture. The head of a bearded man resembling Rubens, looking down towards the l.; over his shoulder r., a face, clean shaven, looking in the same direction.
Roy., 9¼ × 7⅜ in.

154. Copy of a Portrait of the Venetian School. A man with short curling beard, in a large hat, seen in three-quarter face, looking over his left shoulder; a flute in his raised right hand.
Roy., 9¼ × 7⅜ in.
After a picture of the school of Giorgione, of which there is more than one example—one in England, another at Naples.

155. Studies of a Hand. Two studies of a hand, with part of the forearm.
Roy., 6½ × 7⅜ in.

156. Study from a Statue of Diana.
Roy., 9⅝ × 6⅝ in.

157. Study from the Cast of a Head. A cast of an old man's head, raised on a short pole and pedestal.
Roy., 9⅛ × 6⅞ in.

158. Study from the same Cast.
Roy., 8⅞ × 6⅜ in.

159. From the same Cast.
Roy., 9⅜ × 7⅛ in.

160. From the same Cast.
Roy., 8⅜ × 6¾ in.

161. Study from a Cast of a Child's Head.
Roy., 7⅝ × 6⅜ in.

162. From the same Cast.
Roy., 7¾ × 6½ in.

163. From the same Cast.
Roy., 7⅝ × 7¼ in.

164 From the same Cast.
Roy., 5¾ × 6⅞ in.

165. Study from the Bust of a Female.
Roy., 9⅛ × 6⅞ in.

All the above drawings by Mary and Charles Beale were, with one exception, bequeathed by the Rev. C. M. Cracherode, 1799.

BEAUCLERK, Lady Diana (b. 1734, d. 1808). Amateur painter and etcher; eldest daughter of Charles Spencer, second Duke of Marlborough; married in 1757 Lord Bolingbroke, and was divorced 1768; married in 1770 Topham Beauclerk, Dr. Johnson's friend, and survived him many years; made many designs of children, cupids, etc., engraved by Bartolozzi, who was also the engraver of her illustrations to Burger's 'Leonora' (1796) and to Dryden's 'Fables' (1797). The edition of 'Leonora' is in the department.

1. Caricature of Edward Gibbon. A profile, turned l., of the head and shoulders of the historian, crowned with a laurel-wreath, his hat under his l. arm.
On the back of this drawing is a note by Horace Walpole: *Mr. Edw. Gibbon, by Lady Diana Beauclerc.*
Pen and sepia; roy., $4\frac{3}{4} \times 3\frac{1}{2}$ in.

Purchased at the Percy sale, May, 1890.

BEAUMONT, Sir George Howland, M.P., R.A. (b. 1753, d. 1827). Painter; born at Dunmow, Essex; entered Parliament 1790; painted landscape in a style founded on Wilson and Claude, but is now remembered more as a patron of art and collector; he had a principal share in founding the National Gallery, to which he gave his own collection, and was the much esteemed friend of Wordsworth, Coleridge and Scott.

1. Landscape with Waterfall. A stream coming down through a valley l., breaks into a low cascade and flows into the foreground r., under a high bank of boulders and scattered bushes. Signed and dated *G. Beaumont, Sept.*, 1818.
Pencil, on blue-grey paper, heightened with white; roy., $9\frac{1}{4} \times 13$ in.

Bequeathed by R. Payne Knight, Esq., 1824.

2. Derwentwater, from above Keswick. A view looking towards the head of the lake, with Keswick at a little distance beyond trees at the l.
Indian ink wash over pencil; roy., $7\frac{5}{8} \times 10\frac{1}{4}$ in.

Purchased October, 1877.

3. The Lake of Geneva. The lake, with mountains beyond, is seen above a road descending towards it, between a bank with trees l. and a cliff r. Signed *G. B.*
Sepia on buff-tinted paper; roy., $5 \times 6\frac{7}{8}$ in.

Presented by Sir A. W. Franks, K.C.B., October, 1891.

BEECHEY, George D. (b. about 1780–1785, d. after 1855). Portrait painter; son of Sir W. Beechey; exhibited at the Royal Academy 1817–1832. About 1830 left England for Calcutta, married an Indian lady, and became Court painter to the King of Oudh. The date on the drawing described, done when he was at school, settles approximately the date of his birth, which is not otherwise known.

1. Studies of two Boys sitting on Posts. Two boys, each sitting on a post, one above the other, in nearly the same attitude, the legs hanging down and heads turned l., with big hats; possibly two studies of the same boy. On the back of the drawing, *Sophia Ninham Catton, given and done by Master Beechey when at the Miss Moors, Sept. 18th*, 1796, and *Sophia Ninham Catton*, '96.
Water colours with pen and sepia; roy., $8\frac{7}{8} \times 5\frac{5}{8}$ in.

Purchased May, 1885.

BEECHEY, Sir William, R.A. (b. 1753, d. 1839). Painter; born at Burford, Oxfordshire; became a student at the Royal Academy, 1772, and contributed portraits from 1776; elected A.R.A. in 1793, and R.A. in 1798, when he painted George III. reviewing troops, the large picture at Hampton Court; he was portrait painter to Queen Charlotte, and was fashionable until eclipsed towards his death by Lawrence.

1. Landscape Study. A thatched cottage r., with trees behind, and a hedge with willows stretching l.
   Pen and ink sketch on lilac-tinted paper; roy., $8\frac{1}{8} \times 10\frac{5}{8}$ in.

2. Study of Landscape with Figures. A peasant with his wife and child resting under a tall tree l.; a field and trees beyond.
   Pen and ink sketch on lilac-tinted paper; roy., $10\frac{1}{2} \times 8\frac{1}{4}$ in.
   Nos. 1 and 2 (from the collection of William Esdaile) were purchased July, 1856.

3. Study for a Picture: Christ raising a Dead Man. Christ, behind whom are two figures, stands r., bending with outstretched hands over the body. A man kneels by it l. Beyond, a pyramidal monument, and two men seated under it; r., a temple. On the drawing has been written, *Sketch by Sir William Beechey*, 1806.
   Pen and sepia, with Indian ink outlines; roy., $8\frac{7}{8} \times 7$ in.
   Purchased from John Deffett Francis, Esq., August, 1877.

BEHNES, William (d. 1864). Sculptor, draughtsman, and etcher; studied at the Royal Academy and exhibited sculptures there from 1815 to 1863; was in great repute for a time, but became bankrupt 1861, and died in a hospital 1864.

1. Portrait of Thomas Frognall Dibdin. H.L., three-quarter face, the figure turned l., the eyes full, with a thoughtful expression.
   Black chalk on vellum, highly finished; roy. upr., $5\frac{1}{4} \times 4\frac{1}{2}$ in.
   Purchased October, 1864.
   T. F. Dibdin (b. 1776, d. 1847) was the author of many works on bibliography, one of the founders of the Roxburghe Club, and aided Lord Spencer in procuring many of the treasures of the Althorp Library, of which he published the well-known Catalogue.

2. Portrait of James Green; after Mrs. Green. The painter seated, half-length, directed r., before his easel, on which a portrait is sketched, his brushes and palette in his left hand, his face in three-quarters, the eyes full.
   Pencil with Indian ink wash on the coat and hair; roy., $7\frac{5}{8} \times 5\frac{1}{2}$ in.
   Presented by J. Deffett Francis, Esq., July, 1883.
   Mary Green (b. 1776, d. 1845) was a well-known miniature painter of her time, and wife of James Green (b. 1771, d. 1834), a portrait painter in water colours and in oils.

3. Design to commemorate the sudden death of a Clergyman in his Pulpit. An angel descending to crown the dying man, who is supported on the pulpit steps by three figures. A rough sketch.
   Pen and ink; $6\frac{7}{8} \times 5\frac{1}{4}$ in.
   Inserted in Vol. IX. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

BELL, Sir Charles (b. 1774, d. 1842). Surgeon and amateur painter; born at Edinburgh, and studied medicine at the University there; went to London in 1804, and published 1806 the 'Anatomy of Expression,' illustrated, like other books of his on surgery, by his own drawings; published 1801 his discovery of the distinct functions of the nerves, his greatest achievement; and returned to Edinburgh, 1836.

1. Two on one mount, roy., viz. :—

   (*a*) Landscape with Figures. A girl carrying a child and following a cow; a tree r., woody hills beyond.
   Indian ink on blue-grey paper, touched with white; $5\frac{3}{4} \times 4\frac{1}{2}$ in.

   (*b*) 'Old Mortality.' An open field, with an old man chiselling a stone, his horse tied near him r.
   Indian ink and indigo on blue-grey paper, touched with white; $4\frac{1}{2} \times 5\frac{7}{8}$ in.

2. Two on one mount, roy., viz. :—

   (*a*) Gateway of Raglan Castle. The gateway flanked by machicolated towers and surrounded by trees; two oxen in foreground.
   Pen and sepia with Indian ink wash and white on drab paper; $5\frac{1}{8} \times 7\frac{1}{4}$ in.

   (*b*) Ruined Castle by a River. A river with sailing boats and with a few trees on the bank; extensive ruins among trees on the further shore.
   Indian ink and white on drab paper; $5\frac{1}{4} \times 7\frac{1}{2}$ in.

3. Three on one mount, roy., viz. :—

   (*a*) Landscape Study. A stream with wooden bridge r., a mountain beyond. Signed *C. Bell.*
   Indian ink and sepia with pen outlines; $3 \times 5\frac{1}{4}$ in.

   (*b*) Landscape Study. A lake, with two oxen by the shore; behind the trees on its border, a distant mountain.
   Indian ink and sepia with pen outlines; $4\frac{1}{2} \times 6\frac{7}{8}$ in.

   (*c*) Carting Timber in Kensington Gardens. A space among trees where two men with two horses are carting fallen trunks. Signed *C. Bell.*
   Indian ink with pen outlines; $5 \times 7\frac{1}{4}$ in.

4. Two on one mount, roy., viz. :—

   (*a*) Landscape with Figures. A plain with an encampment, in the foreground a man with two dogs.
   Sepia; $5\frac{1}{4} \times 7\frac{1}{2}$ in.

   (*b*) The Captured Brigand. A brigand, half naked, seated l.; on some rocks a soldier with a musket beside him. Signed *C. Bell.*
   Sepia with pen outlines; $9\frac{3}{4} \times 7\frac{1}{8}$ in.

5. Two on one mount, roy., viz. :—

   (*a*) View on a Lake. A lake, with waterfowl and distant woods.
   Water colours; $3\frac{1}{2} \times 6\frac{1}{4}$ in.

   (*b*) Illustration to a Novel by Lytton. A dead man naked, on his back, among rushes under trees by a river, his dog beside him. Signed *C. Bell.*
   Water colours; $4\frac{7}{8} \times 8\frac{1}{2}$ in.

6. Two on one mount, roy., viz. :—

   (*a*) Landscape with Fisherman. A trout stream overhung with trees and an angler wading.
   Burnt sienna wash; $5\frac{1}{8} \times 7\frac{1}{4}$ in.

   (*b*) Landscape with Horsemen. Two men on horses crossing a stream; high wooded banks r., and a clump of trees l.
   Indian ink and white, with pen outlines; roy., $5\frac{3}{8} \times 7\frac{1}{4}$ in.

7. Two on one mount, roy., viz. :—

   (*a*) View on a Lake. A view, framed in trees, of a lake, with a tower on a tongue of land.
   Water colours; $3\frac{7}{8} \times 6$ in.

   (*b*) View on a Lake. The low shore of a lake l., with mountains rising beyond. Signed *C. Bell.*
   Water colours; $4\frac{1}{4} \times 8\frac{3}{8}$ in.

8. Two on one mount, roy., viz. :—

   (*a*) A Ruined Castle. Ruins on the top of a slope, with a cottage among trees below, and a boy and girl with some cattle in the foreground. Signed *C. Bell.*
   Pencil; $6\frac{3}{8} \times 4\frac{7}{8}$ in.

(*b*) Two Donkeys Browsing. Two donkeys browsing in a field with trees. Signed *C. Bell.*
Pencil; 4¾ × 6 in.

9. Two on one mount, roy., viz. :—

(*a*) Landscape with Cattle. A field on a slope with two cows, one standing under a large tree; a distant view of open country. Signed *C. Bell.*
Indian ink and indigo with pen; 4½ × 6¾ in.

(*b*) Landscape with Waterfall. Wooded hills with a cascade in a cleft among them.
Sepia wash and pen on blue-grey paper, heightened with white; 5 × 7⅛ in.

10. Two on one mount, roy., viz. :—

(*a*) Hilly Landscape. Wooded hills, a building on the top of one of them.
Water colours; 3¾ × 5⅞ in.

(*b*) Landscape with Castle. A road, skirting a ruined castle, among woods l. Signed *C. Bell.*
Water colours; 3⅞ × 6⅞ in.

All the above were purchased March, 1887.

BELL, Edward (worked about 1794–1819). Draughtsman, etcher, and mezzotint engraver, best known by his portraits in mezzotint, which are dated mostly from 1794 to 1807, one bearing the date 1819. He etched some views of Norwich, with which town he was connected.

1. Portrait of Himself as an Elderly Man. H.L., profile, looking l., with spectacles and with broad fur collar to coat.
Water colours, highly finished; 4¼ × 3½ in.

2. Portrait of a Gentleman H.L., turned r., looking l. Signed *E. B.*
Pencil and red chalk; 3⅜ × 3¼ in.

3. Portrait of George Clint, A.R.A. Head and shoulders, in profile, looking r.
Pen and ink; 5 × 5⅜ in

George Clint (b. 1770, d. 1854) first became known as a mezzotint engraver, but had also considerable success as a painter of portraits and of theatrical subjects; he was elected A.R.A. in 1821.

4. Portrait of J. M. W. Turner, R.A. Head, in profile, looking r. Inscribed *Sketch taken at the Royal Academy during one of the lectures in the year* 1828 *by E. B.*

5. Portrait of S. W. Reynolds, Senior. Head, in profile, looking r.
Pen and ink; 8⅜ × 5⅝ in.
For biography of S. W. Reynolds, see infra, under his name.

6. "A Representation of the Great Room at Somerset House. Appropriated by George III. for the use of the Royal Academy, in which were held the lectures and annual exhibition for upwards of fifty years. This drawing was made by E. Bell, during the last lecture by Green on Anatomy."
Indian ink; 5⅛ × 8⅛ in.

Nos. 1–6 are inserted in Vols. I., VII., VIII., X. and XIII. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., in November, 1867.

7. Portrait of Mr. Delattre. Head of an old gentleman, three-quarter face, turned r Inscribed *A representation of him in his 97th year of his age. He lived to be* 98.
Water colours on grey paper; 8¼ × 6¼ in.
Jean Marie Delattre (b. 1745, d. 1840), a native of Abbeville, brought to England by Ryland; engraved in the stipple manner, and worked for Bartolozzi.

Inserted in the interleaved copy of Edwards' 'Anecdotes of Painting,' presented by J. H. Anderdon, Esq., in November, 1867.

BELL, John (b. 1811, d. 1895). Sculptor and etcher; born in Norfolk, worked at Kensington; exhibited at the Royal Academy and other galleries, 1832–1879; member of the Etching Club; published a series of outline designs in somewhat feeble and mannered imitation of Flaxman, called 'Compositions from Morning and Evening Prayer' (this series is in the department), 1844; best known by his 'Eagle Slayer,' Guards' Memorial in Waterloo Place, and Wellington Monument at the Guildhall.

[1–6] Six designs for the Lord's Prayer. Three of the published designs in the 'Compositions' resemble, but with some variations, Nos. 4, 5 and 6 of the above.

1. Our Father. A young man, naked, kneeling before an open book, and surrounded by clouds.
   Pen and ink; roy., 9½ × 12⅜ in.
2. Thy Kingdom Come. An angel lifting an old man by the shoulders and looking upwards to a cloud, from behind which two hands are outstretched.
   Pen and ink; roy., 15½ × 10⅝ in.
3. Thy Will be done. A nude figure, with rudimentary wings, seated l. among clouds by an open book, and looking up in awe to an angel who conducts a shrouded form, with wings full grown, to heaven.
   Pen and ink; roy., 15⅛ × 11⅛ in.
4. Give us this day our Daily Bread. A man and a woman kneeling by a stream and receiving each a loaf from an angel suspended in the air, while two children play about their knees; a vase stands beside them.
   Pen and ink; roy., 13⅛ × 11 in.
5. Forgive us our Trespasses. Two men kneeling and embracing l., while an angel floating near records their reconciliation in a book.
   Pen and ink; roy., 13½ × 10½ in.
6. Deliver us from Evil. A man, to whom his wife is clinging, uplifted by an angel from the grasp of a demon, whom another angel is about to pierce with a spear.
   Pen and ink; roy., 16¼ × 11¼ in.

   All the above were purchased October, 1877.

BENAZECH, Charles (b. about 1767, d. 1794). Painter; son of P. P. Benazech, the engraver; born in London, went to Rome 1782, and returning, worked in Paris under Greuze, and witnessed the Revolution; exhibited at the Royal Academy 1790 and 1791, and died in London.

1. (*Ob.*) The Separation of Louis XVI. from his Family, 29th September, 1792. The king stands towards the r., between his sisters and the queen, holding their hands, while his two children, r., cling to their mother; at a door, l., the Commissioners of the Commune of Paris enter with a warrant.
   Indian ink wash and pen; imp., 12⅞ × 18¼ in.

   (*Rev.*) Another Drawing of the same Subject. The queen and children are at the l., not the r., of the king; and a chandelier is above the group; l. is a staircase and many figures with torches. This arrangement is that of the finished design, as seen in the engraving.
   Indian ink wash and pen.
   Engraved by L. Schiavonetti, 1793.
2. Last Interview of Louis XVI. with his Family. The king is in a chair and surrounded by his family. The queen stands over him with arms outstretched. The Princess Royal weeps upon his breast, and the Dauphin kneels and kisses his hand. Madame Elisabeth, his sister, kneels by a chair l., and Cléry his valet stands behind, r.; the Abbé Edgeworth implores him to have courage; by a door at the extreme r., a man enters behind a screen and prie-dieu.
   Indian ink wash and pen; imp., 14⅛ × 20½ in.
   Engraved by Schiavonetti and by C. Silanio.
   In the finished design, as seen in the engravings, the central group is the same, but Edgeworth stands l., and Madame Elisabeth and Cléry are at the r.

3. Louis XVI. at the foot of the Scaffold. The scaffold, on which two executioners are busy with the guillotine, occupies the centre, and at the foot of it, in the foreground, Louis takes farewell of Edgeworth as he prepares to mount the steps; Santerre on horseback, l., raises his sword; an attendant takes the king's coat; and the Commissioners stand r. All round the scaffold are troops of horse and foot.
Indian ink wash and pen, tinted in parts with water colours; imp., 13¾ × 20½ in.
Engraved by Schiavonetti and by C. Silanio.
The engravings show the same composition, reversed.
A fourth design of the same set, not in the collection, representing the trial of Louis XVI., was also engraved by Schiavonetti.

All the above were purchased May, 1896.

BENTLEY, Charles (b. 1805 or 1806, d. 1854). Landscape painter; born in London; apprenticed to an engraver, but did little in this line; painted chiefly sea and shore subjects from the British Isles; exhibited over two hundred drawings at the old Water Colour Society, 1834–1854, and others elsewhere.

1. Moorland Scene. A rough slope r., covered with furze, on which a woman lays out her washing; beneath, a road leading into a valley with bare hills, rising to a gloomy sky.
Water colours; roy., 4⅛ × 8⅛ in.

Purchased in July, 1876.

2 Landscape with Elm Trees. View down a narrow field with gate and stile at the end of it; great elms l. and beside the palings r., over which is seen a piece of enclosed ground, and cottages beyond. Signed and dated, *C. Bentley*, 1839.
Water colours; roy., 16⅝ × 13½ in.

3. A Seaport from the Sea. A town with massive quays, and high, many-storied buildings, dominated by a cupola, seen from the sea, a little distance off shore; in the foreground are two boats filled with country people, from one of which a man hails a sailing boat at the l. Other shipping is seen r., and within the harbour above the roofs; hills crowned with buildings beyond, bathed in the rising sun. Signed and dated, *C. Bentley*, 1847.
Water colours; atlas, 17⅝ × 28 in.

Bentley was probably never abroad, and the 'Coast Town of the Levant,' by which name this drawing has been christened, has probably no existence. Many incongruities in the architecture, shipping, &c., would by themselves suggest that this was a fancy composition.

Nos. 2 and 3 were purchased at the White sale, February, 1880.

BEVERLY, William Roxby (b. 1824, d. 1889). Scene painter; born of a North Country family of actors; first acquired fame by his scenery for the Vestris management of the Lyceum, 1847–1855, and became the most celebrated scene-painter of his day; exhibited also a number of sea-pieces between 1865–1880 at the Royal Academy and other galleries.

1. Street in Scarborough. A boat-builder's shed and yard, with a boat's gear lying about it, under a cliff r.; l. a lane of low houses leading to a church with a square tower.
Water colours and body colour; roy., 10 × 14 in.

Purchased June, 1889.

2. Redhill Common. Rough open ground, on which are a flock of geese, rising beyond a hollow into a broad rolling slope with sandy paths climbing it, among gorse and heather; behind that a higher hill towards the r., dark against a clouded sky.
Water colours and body colour; imp., 12⅛ × 20⅜ in.

3. On the Thames. A wide stretch of river, with reedy banks and wooded hills sloping to the water l.
Pencil; imp., 9 × 19⅝ in.

Nos. 2 and 3 were purchased May, 1894.

BEWICK, John (b. 1760, d. 1795). Wood-engraver; younger brother of Thomas Bewick; apprenticed 1777 to Bewick and Beilby, with whom he remained five years, and then went to London, where he was actively employed on children's books; published 1788 an edition of Gay's 'Fables,' following the designs of his brother; 'Emblems of Mortality,' copies of Holbein's 'Imagines Mortis,' 1789; 'Looking-Glass for the Mind,' 1792; 'Tales of Youth,' 1794; and 'Blossoms of Mortality,' 1796.

1. View of Hornsey, with John Bewick's Lodgings. A meadow with a horse, pony, and cow, beside the New River, beyond which is a house, drawn in two views (that to the l. unfinished), and a large space left blank, on which are traces of two figures in outline. The drawing is in an oval, under which is written in Miss Isabella Bewick's handwriting, *Hornsey—Duplicate view of John Bewick's lodgings—His poney.*
Water colours; oval, roy., 7¼ × 9⅜ in.

2. Hornsey Church. View of the church from the churchyard, S.E.; the houses of the village under a hill beyond. Inscribed by Miss I. Bewick, *Hornsey Church* (?) *John Bewick.*
Coloured chalks and pencil with Indian ink wash; roy., 8½ × 14½ in.

3. Hornsey Village. A wide road with a pond r., and houses, some enclosed by trees, standing back from it; in the road a coach, outlined roughly in pencil, also a man watering two horses in a pond. Inscribed by Miss Bewick, *Hornsey* (?) *John Bewick.*
Water colours; roy., 9¼ × 14 in.

4. View of a River and Castle. A river winding towards the l., with trees along the bank r., and a view at some distance of low hills surrounded l. by the houses of a village, and r. by a ruined castle. Inscribed by Miss Bewick, *John Bewick, delt.*
Water colours; roy., 8⅝ × 14 in.

5. Portrait of a Lady. A lady, wearing a high-crowned black hat, with ostrich feathers, seated on a sofa, her hands clasped on her lap. Inscribed by Miss Bewick, *John Bewick, delt.*
Water colours on vellum; oval, roy., 10¼ × 8⅝ in.

6. Study of a Sleeping Lion. A lion asleep outstretched, with head l. Inscribed by Miss Bewick, *John Bewick.*
Charcoal, with slight touches in coloured chalk, on grey paper; roy., 7⅝ × 12 in.

7. Three on one mount, roy., viz.:—
(*a*) Study of a Lion Asleep. The same study as the preceding, on a smaller scale. Inscribed, *Drawn by John Bewick.*
Water colours; 3⅛ × 5¼ in.

(*b*) Study of a Lion. A lion standing, turned r., the face looking full. Inscribed, *John Bewick, delt.*
Water colours; 3⅜ × 4⅞ in.

(*c*) Trout.
Pencil and coloured chalks; 4⅛ × 9½ in.

8. Theseus Lifting the Stone which Concealed his Father's Arms. A man, nearly naked, tugging at a huge stone with both hands; behind him, among trees, the ruins of a temple.
Water colour wash and chalks; roy., 7½ × 9 in.

9. Three on one mount, roy., viz.:—
(*a*) Study of a Fox. A fox moving to the r., and looking back. Inscribed, *Drawn by Jno. Bewick.*
Water colours; 3½ × 4⅝ in.

OXFORD PUBLIC LIBRARY
OXFORDSHIRE COUNTY LIBRARIES

(*b*) Laplanders Shooting Wild Fowl. A landscape of snow and ice, with a tent r., from which men, dressed in skins, prepare to shoot arrows at wild fowl feeding near. Signed beneath a border, *J. Bewick, del.*
Indian ink and indigo; $4\frac{5}{8} \times 7\frac{3}{8}$ in.

(*c*) Laplanders Eating Fish. A group of four men and a woman eating raw fish by the sea-shore, by which their boats are tied l., behind them a dog, and r. some huts. Signed beneath a border, *J. Bewick, del.*
Indian ink; $4\frac{5}{8} \times 7\frac{3}{8}$ in.

10. Five on one mount, roy., viz.:—
(*a*) Vignette with Monument to Goldsmith. A ruined monument under trees, with Goldsmith's name and date of his death. Inscribed by Miss Bewick, *John Bewick.*
Indian ink and water colours; $3\frac{1}{8} \times 5\frac{3}{8}$ in.
Engraved on wood by J. Bewick, and printed on title-page of 'Poems by Goldsmith and Parnell'; W. Bulmer, London. 1795 and 1804.

(*b*) Vignette with Ruins of a Church. Inscribed by Miss Bewick, *John Bewick.*
Indian ink and water colours; $3\frac{3}{8} \times 5\frac{3}{4}$ in.

(*c*) Vignette with Ruined Archway.
Indian ink and water colours; $3\frac{3}{8} \times 5\frac{3}{4}$ in.

(*d*) Vignette with Monument to Parnell.
Indian ink and water colours; $3\frac{3}{8} \times 5\frac{3}{4}$ in.
Engraved on wood by J. Bewick, and printed on second title-page (for 'The Hermit') of Poems by Goldsmith and Parnell.

(*e*) Vignette with Hut among Trees. Inscribed by Miss Bewick, *John Bewick.*
Indian ink and water colours; $3\frac{3}{8} \times 5\frac{3}{4}$ in.

11. Four on one mount, roy., viz.:—
(*a*) Study of a Lady: Half Length. A lady, with flowing black ringlets under a broad green hat, in profile, turned l., her hands outstretched.
Pencil and water colours; $1\frac{5}{8} \times 2$ in.

(*b*) The same Lady: Whole Length. In the same attitude; wearing a long red sash.
Pencil and water colours; $4 \times 2\frac{7}{8}$ in.

(*c*) Vignette. The ruins of a Gothic church, with trees around it, and a man watering cattle.
Water colours; $4\frac{5}{8} \times 6\frac{7}{8}$ in.

(*d*) An Old Man with a Basket. An old man, seen from behind, with a basket on his back, moving to a gate in the field, beyond which is a rough hill-side, with cottages, etc. Inscribed by Miss Bewick, *John Bewick, delt.*
Indian ink, $3\frac{5}{8} \times 2\frac{1}{2}$ in.

12. Three on one mount, roy., viz.:—
(*a*) Design for the Artist's Book-plate. A lady in classical attire writing at a monument, with an arm upon it, under a willow. Inscribed by Miss Bewick, *John Bewick, del.*
Pencil; $4 \times 3\frac{1}{8}$ in.
Engraved on wood, with some variations, by John Bewick. In the wood-cut the oval on the monument contains the letters *J.B.*, and *J. Bewick* is inscribed below.

(*b*) Allegorical Design. Fame, a female figure with wings and a trumpet, reclining on clouds beside a palette, a harp, a caduceus, and a wreath of laurel, while beside her l. a cherub lifts a crown with plumes.
Pen and ink; $4\frac{7}{8} \times 7\frac{5}{8}$ in.
Engraved on wood by John Bewick, with the introduction of a blank shield and the motto *Ich Dien* on a scroll.

(*c*) Elevation of a House planned by the Artist. A plain two-storied house, with green shutters to the windows. Inscribed by Miss Bewick, *Plan of house for John Berwick drawn by himself*, 1795, *his intended House Eltringham on the Water bank.*
Indian ink, slightly tinted; $3\frac{5}{8} \times 6\frac{3}{8}$ in.
John Bewick died in the same year that this was drawn.

13. Five on one mount, roy., viz.:—
(*a*) Sketch for an Illustration to a Book. A very rough sketch of a man and a boy standing near the edge of a precipice. Above is written: *Page* 36, *Journey to London and Mountain Piper. No.* 5 *wanting*; and below, *The gift of John Bewick to his nephew R. E. Bewick*, 1792.
Pen and ink; 2¼ × 2¼ in.

(*b*) Design with Motto. A female figure flying in the air, and blowing a trumpet, with the motto *Lisez et croyez* on a scroll.
Pencil; 1⅝ × 2⅝ in.

(*c*) Vignette. A tomb, with a ruinous church faintly sketched in the background. Inscribed *John Bewick, delt.*
What's human life where nothing long can stand?
Time flies, our glory fades, and death's at hand.
Indian ink and pencil; 2¾ × 3½ in.

(*d*) Illustration to a Book. A lady and gentleman with children standing before a cage, in which are a lion and another animal. Oval, in a border, beneath which is written, *Oracle.*
Pencil; 1¾ × 2¼ in.

(*e*) Illustration to a Book. A king sitting by a table, with a harper l., and two figures behind, while his queen exhibits a toy in her hand.
Pencil; 2¾ × 3⅜ in.

All presented by Miss Isabella Bewick, March, 1882.

BEWICK, Robert Elliott (b. 1788, d. 1849). Wood engraver and draughtsman; only son of Thomas Bewick, whom he assisted in the Fables of Æsop, 1818, and in the illustrations for the projected but never completed work on British Fishes.

[1–23]. Drawings for the 'History of British Fishes.'

1. Two on one mount, roy., viz.:—
(*a*) Lunated Gilt Head.
Water colours; 5⅝ × 8½ in.

(*b*) Lunated Gilt Head.
Water colours; 5½ × 8½ in.

2. (*a*) Wolf Fish. Inscribed, *Bot.—Newcastle Market, May 22nd*, 1830.
Water colours; 6 × 8½ in.

(*b*) Two Studies of a Mackerel's Head.
Water colours; 3¾ × 5¼ in.

(*c*) Fishing Frog.
Water colours; 5⅝ × 9 in.

3. (*a*) Dace.
Water colours; 3½ × 7 in.

(*b*) Whitefish. With a background of sea and shore. Inscribed, *Drawn from Nature by R. E. Bewick.*
Water colours; 2½ × 4 in.

(*c*) Dace.
Water colours; 3¼ × 9¼ in.
Engraved (reduced) with a slight background in Appendix p. 319 of the 'Memoir of Thomas Bewick,' 1862.

4. (*a*) Gold Finny.
Water colours; 5¾ × 6½ in.

(*b*) Dace.
Water colours; 4 × 5⅞ in.

(*c*) Whitling. With a study of the head.
Water colours; 4 × 5⅞ in.

(*d*) Mackerel. With a study of the head.
Water colours; 5½ × 9⅛ in.

5. (*a*) Spotted Blenny. Inscribed, *Tynemouth Augt.*
Water colours; 4¼ × 6¼ in.

(*b*) Gar Fish.
Water colours; 5¼ × 6¾ in.

(*c*) Sand Eel
Water colours; 5½ × 9¼ in.

6. (*a*) Sea Devil.
Water colours; 8½ × 5¾ in.

(*b*) Streaked Wrasse. Dated *Oct.* 14th, 1834.
Water colours; 7 × 8¾ in.

7. Three on one mount, roy., viz.:—
(*a*) Herring Sprat. Signed and dated *R. E. Bewick, Tynemouth, June*, 1829.
Water colours; 4⅛ × 7⅜ in.

(*b*) Flying Fish. Signed *R. E. Bewick, delt.*
Water colours; 4¾ × 7⅜ in.

(*c*) Shad.
Water colours; 4⅛ × 7⅜ in.

8. Four on one mount, roy., viz.:—
(*a*) Head of Gilt Head.
Water colours; 4½ × 4½ in.

(*b*) Lunated Gilt Head. Foreshortened view.
Water colours; 6 × 7 in.

(*c*) Pike. With a study of the head.
Pencil; 5 × 6⅛ in.

(*d*) Head of Labrus lineatus.
Pencil; 5 × 6⅛ in.

9. Three on one mount, roy., viz.:—
(*a*) Scud: Scumber trachurus. Signed *R. E. Bewick, delt.*
Pencil; 4 × 8⅜ in.

(*b*) Lesser Spotted Shark: Squalus catulus. Inscribed *Specimen from Mr. John Hancock, July 17th*, 1837.
Pencil and slight Indian ink wash; 6 × 8¾ in.

(*c*) Sparus niger. With larger study of the head, scale of measurements, etc.
Water colours; 4⅝ × 10 in.

10. Two on one mount, roy., viz.:—
(*a*) Prickly Dogfish; Squalus acanthias. Dated *Sept. 5th*, 1833.
Pencil with slight Indian ink wash; 6½ × 8¾ in.

(*b*) Chimæra monstrosa. Inscribed *From a dried Fish presented by Mr. Hewitson, Junr., Jan.* 4, 1833.
Pencil; 6½ × 8¾ in.

11. Two on one mount, roy., viz.:—
(*a*) Pogge or Armed Bullhead. Dated *Oct. 1st*, 1831.
Pencil and slight wash; 4⅞ × 5½ in.

(*b*) Lump Sucker: Cyclopterus lumpus.
Indian ink; 5⅞ × 6¾ in.
Engraved in Memoir, Appendix, p. 317. *See* infra: No. 13 (*d*).

12. Three on one mount, roy., viz.:—
(*a*) Gurnard. Dated *Dec. 5th*, 1834. *Taken at Coquet Island, Nov. 29th*, 1834. With notes of measurement.
Water colours; 5⅜ × 9 in.

(*b*) Common Flying Fish: Exocoetus volitans.
Water colours; 3½ × 4⅝ in.

(*c*) John Dory. Inscribed *R. E. Bewick, delt.*
Water colours; 6½ × 6¾ in.
Engraved in Memoir, Appendix, p. 297. *See* infra: No. 13 (*c*).

13. Five on one mount, roy., viz.:—
(*a*) Fifteen Spined Stickleback. With notes of the colour.
Pencil; 2 × 6¼ in.
Engraved in Memoir, Appendix, p. 293.

(*b*) ALLIGATOR.
Pencil; $3\frac{1}{8} \times 4\frac{1}{2}$ in.

(*c*) JOHN DORY. Reduced for engraving from the finished drawing, No. 12 (*c*).
Pencil; $3\frac{1}{8} \times 4\frac{1}{4}$ in.

(*d*) LUMP SUCKER. Reduced for engraving from the finished drawing, No. 11 (*b*).
Pencil; $2\frac{1}{8} \times 3\frac{7}{8}$ in.

(*e*) SAMLET OR BRANDLING.
Water colours; $2\frac{1}{2} \times 6\frac{1}{4}$ in.
Engraved in Memoir, Appendix, p. 315.

14. Three on one mount, roy., viz.:—
(*a*) SAMLET OR BRANDLING. Inscribed *Drawn from Nature by R. E. Bewick.*
Water colours; $2\frac{7}{8} \times 4\frac{1}{4}$ in.

(*b*) VIVIPAROUS BLENNY.
Pencil and wash; $3\frac{3}{8} \times 4\frac{1}{2}$ in.

(*c*) BASSE.
Pencil, with slight wash; $6\frac{1}{4} \times 8\frac{1}{2}$ in.
There is an engraving of this fish in the Memoir, Appendix, p. 291, but apparently from a different drawing.

15. Three on one mount, roy., viz.:—
(*a*) CARP. Signed and dated *R. E. Bewick, June 4th*, 1834. *Presented by Mr. John Hancock.*
Water colours; $5\frac{3}{8} \times 8\frac{3}{8}$ in.

(*b*) GUDUS LUSCUS. Dated *Feby.*, 1834.
Water colours; $6 \times 8\frac{1}{8}$ in.

(*c*) BALLAN WRASSE.
Water colours; $4 \times 7\frac{3}{8}$ in.
Engraved in Memoir, Appendix, p. 301. *See* infra: No. 21 (*e*).

16. Three on one mount, roy., viz.:—
(*a*) SKETCH OF A TENCH.
Pencil; $5\frac{1}{8} \times 7\frac{1}{4}$ in.

(*b*) ROACH. Dated *July 11th*, 1835.
Pencil, with slight Indian ink wash; $5\frac{3}{4} \times 7\frac{7}{8}$ in.

(*c*) SCAD. Dated *July 31st*, 1834.
Pencil; $5\frac{3}{4} \times 7\frac{7}{8}$ in.

17. Four on one mount, roy., viz.:—
(*a*) MULLET. Inscribed *Presented by Mr. Hopper, July 16th*, 1830.
Pen and Indian ink wash; $6\frac{1}{4} \times 7\frac{3}{8}$ in.

(*b*) GURNARD.
Pencil; $2\frac{7}{8} \times 4\frac{1}{2}$ in.

(*c*) SKETCH OF WHALE. With memoranda of colour, etc.
Pencil; $2\frac{7}{8} \times 5\frac{1}{4}$ in.

(*d*) TENCH.
Pen and Indian ink wash; $4\frac{7}{8} \times 7\frac{3}{8}$ in.
Engraved in Memoir, Appendix, p. 307. *See* infra: No. 18 (*b*).

18. Five on one mount, roy., viz.:—
(*a*) SEA-BASSE.
Pencil; $2\frac{7}{8} \times 4\frac{1}{4}$ in.

(*b*) TENCH. Reduced for engraving from the finished drawing, No. 17 (*d*).
Pencil; $2\frac{3}{8} \times 4\frac{3}{8}$ in.

(*c*) GURNARD. Dated *Novr.*, 1835.
Pencil; $2\frac{7}{8} \times 4\frac{1}{4}$ in.

(*d*) GOLDEN FINNY.
Pencil; $3\frac{1}{4} \times 4\frac{1}{2}$ in.

(*e*) SAURY.
Water colours; $2\frac{5}{8} \times 4\frac{1}{4}$ in.
Engraved in Memoir, Appendix, p. 311.

19. Four on one mount, roy., viz. :—
(*a*) Cuttle Fish.
Water colours and pencil; 6 × 4⅜ in.

(*b*) Flying Fish. Signed and dated *R. E. Bewick*, 1830.
Water colours; 3½ × 4½ in.

(*c*) Shad.
Water colours and pencil; 3½ × 4½ in.

(*d*) Gold Finny.
Pencil, with slight wash; 5½ × 7⅜ in.

20. Four on one mount, roy., viz. :—
(*a*) Gurnard.
Pencil; 3⅞ × 6½ in.

(*b*) Common Weever. Dated *July 27th*, 1830. *Sent by Mr. Hancock.*
Pen and pencil; 6⅜ × 6⅞ in.
Engraved in Memoir, Appendix, p. 321.

(*c*) Bream.
Pencil; 3¼ × 4⅜ in.
Engraved in Memoir, Appendix, p. 295.

(*d*) Blue Shark.
Pencil; 3 × 4½ in.

21. Six on one mount, roy., viz. :—
(*a*) Head of Sea Wolf. Dated *May*, 1830.
Pencil and Indian ink wash; 3¼ × 4⅜ in.

(*b*) Prickly Dog Fish.
Pencil; 1⅞ × 4¼ in.
Engraved in Memoir, Appendix, p. 319.

(*c*) Gray Mullet.
Pencil; 2⅜ × 4 in.

(*d*) Wrasse.
Pencil and slight Indian ink wash; 4½ × 6⅝ in.

(*e*) Ballan Wrasse. Reduced for engraving from the finished drawing, No. 15 (*c*).
Pen and Indian ink wash; 3⅛ × 3¾ in.

(*f*) John Dory.
Pencil; 3⅛ × 3⅞ in.

22. Two on one mount, roy., viz. :—
(*a*) Maigre. Inscribed *Taken Cumbo* (?) *Nov.*, 1833.
Pen and pencil with slight wash; 8¼ × 8¼ in.

(*b*) Two Studies of Perch. Signed *Drawn from nature by R. E. Bewick*, 1826.
Water colours; 4⅛ × 10½ in.

23. Three on one mount, roy., viz. :—
(*a*) Sea Trout. With notes of the colour.
Pencil; 4⅜ × 7⅜ in.

(*b*) Yellow Trout. With notes of the colour, etc.
Pencil; 4 × 7¾ in.

(*c*) Sea Trout.
Pencil; 6⅜ × 8 in.

24. Seven on one mount, roy., viz. :—
Designs for Æsop's Fables, 1818.

(*a*) The Frogs and their King.
Indian ink and pencil; 3 × 3½ in.
Engraved, p. 135.

(*b*) The Oak and the Reed.
Water colours over Indian ink; 2⅞ × 3½ in.
Engraved, p. 151.

(*c*) The Wind and the Sun.
Water colours over Indian ink; $2\frac{7}{8} \times 3\frac{1}{2}$ in.
Engraved, p. 325.

(*d*) The Fox and the Crow.
Water colours over Indian ink; $3 \times 3\frac{5}{8}$ in.
Engraved, p. 67.

(*e*) The Goat and the Lion.
Water colours over Indian ink; $2\frac{7}{8} \times 3\frac{1}{2}$ in.
Engraved, p. 101.

(*f*) The Fox and the Stork.
Water colours over Indian ink; $3 \times 3\frac{5}{8}$ in.
Engraved, p. 215.

(*g*) The Same Design Repeated.
Water colours over Indian ink; $3 \times 3\frac{5}{8}$ in.

25. Seven on one mount, roy., viz.:—
(*a*) A Hay Loft.
Indian ink slightly tinted with water colours; $1\frac{7}{8} \times 2\frac{3}{4}$ in.
A study for the background of the Mice in Council, engraved, p. 193 of Æsop, or for the Mouse and the Weasel. *See* infra (*d*).

(*b*) A Coat of Arms.
Pencil; $3 \times 2\frac{3}{8}$ in.

(*c*) Study of an Ash-Tree.
Pencil; $1\frac{1}{2} \times 1\frac{3}{4}$ in.

(*d*) The Mouse and the Weasel.
Indian ink, slightly tinted with water colours; $3 \times 3\frac{1}{2}$ in.
Engraved in Æsop's Fables, p. 271.

(*e*) The Mower.
Water colours; $1\frac{7}{8} \times 3\frac{1}{2}$ in.
Copied from Thomas Bewick's Vignette; No. 1 (*e*) in this catalogue of his drawings.

(*f*) Cottage in Snow.
Water colours; $2 \times 3\frac{1}{4}$ in.
Copied from Thomas Bewick's Vignette; No. 2 (*e*) in this catalogue.

(*g*) The Husbandman and his Sons.
Indian ink; $3 \times 3\frac{7}{8}$ in.
Engraved in Æsop's Fables, p. 15.

26. Three on one mount, roy., viz.:—
(*a*) The Wombat: a Sketch.
Pencil and Indian ink; $3\frac{5}{8} \times 4\frac{3}{8}$ in.

(*b*) The Wombat; Finished Drawing. Inscribed in pencil *Drawn by J. Bewick;* and in Miss I. Bewick's hand in ink *R. E. Bewick delt.*
Pencil and Indian ink touched with white; $3\frac{1}{8} \times 3\frac{3}{4}$ in.

(*c*) Head of a Tiger.
Pencil; $3\frac{7}{8} \times 5\frac{1}{8}$ in.

27. Three on one mount, roy., viz.:—
(*a*) Head of a Ram.
Pencil sketch; $3\frac{3}{4} \times 3$ in.

(*b*) Skull of a Ram. Dated *Nov. 11th*, 1831.
Pen and ink; $6 \times 6\frac{1}{4}$ in.

(*c*) Studies of the Feet of a Dead Bird.
Pencil; $2\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved with modifications in 'British Birds,' 1826, Vol. I., p. 40, in illustration of a method of dating dead game.

28. Seven on one mount, roy., viz.:—
Studies of Horses.

(*a*) A Horse seen in front.
Slight pencil sketch; $2 \times 1\frac{1}{2}$ in.

(*b*) A Horse in Profile.
Pen and ink; $1\frac{7}{8} \times 2\frac{7}{8}$ in.

(*c*) A Group of Horses.
Pencil sketch; $2 \times 3\frac{1}{4}$ in.

(*d*) Two Horses standing together.
Pencil sketch; $2 \times 3\frac{1}{8}$ in.

(*e*) A Horse's Hind and Fore Leg.
Pencil and Indian ink wash; $2\frac{5}{8} \times 4\frac{1}{4}$ in.

(*f*) Three Sketches of a Horse.
Pencil; $4\frac{1}{4} \times 5\frac{1}{4}$ in.

(*g*) Sketch of a Horse; Unfinished.
Pencil; $4\frac{1}{8} \times 4\frac{7}{8}$ in.

29. Five on one mount, roy., viz.:—
Studies of Horses.

(*a*) A Horse's Head in Profile.
Pencil sketch; $1\frac{5}{8} \times 1\frac{5}{8}$ in.

(*b*) The same Subject.
Pencil sketch; $2 \times 2\frac{1}{4}$ in.

(*c*) The same Subject.
Pencil; $3\frac{1}{2} \times 4$ in.

(*d*) The same Subject.
Pencil sketch; $\frac{1}{2} \times 2$ in.

(*e*) Head and Neck of a Horse. Signed *R. E. Bewick, fecit.*, 3 *Nov.*, 1830.
Pencil; 7×8 in.

30. Three on one mount, roy., viz.:—
(*a*) An Ox standing.
Indian ink; $2\frac{3}{8} \times 3\frac{1}{2}$ in.

(*b*) Three Oxen lying down. Signed *R. E. B.*
Pencil; $2\frac{1}{2} \times 5\frac{7}{8}$ in.

(*c*) Head of a Dog.
Pencil; $3\frac{7}{8}$ and $4\frac{7}{8}$ in.

31. Three on one mount, roy., viz.:—
Studies of Cattle.

(*a*) An Ox's Head, seen in front. Signed *R. E. B.*
Pen and Indian ink; $3\frac{3}{8} \times 3\frac{3}{4}$ in.

(*b*) Two Studies of an Ox lying down.
Pencil; $2\frac{7}{8} \times 4\frac{5}{8}$ in.

(*c*) Two Studies of a Cow. Signed *R. E. B.*
Pencil; $2\frac{7}{8} \times 4\frac{1}{2}$ in.

32. Five on one mount, roy., viz.:—
Studies of Cattle.

(*a*) A Cow lying down.
Pencil partly washed with colours; $4\frac{5}{8} \times 6\frac{1}{8}$ in.

(*b*) A Cow lying down. Signed *R. E. B.*
Pencil and slight wash; $2\frac{3}{4} \times 4\frac{3}{8}$ in.

(*c*) A Cow lying down. Signed *R. E. B.*
Pencil and slight wash; $3 \times 4\frac{3}{8}$ in.

(*d*) A Cow standing.
Pencil, pen and coloured chalks; $3\frac{3}{4} \times 5\frac{1}{2}$ in.

(*e*) A Group of Cattle. Signed *R. E. Bewick.*
Water colour and chalks; $3\frac{1}{2} \times 7\frac{1}{8}$ in.

33. Ovingham Church from the South. Dated 1843.
Pen and ink; roy., $4\frac{5}{8} \times 7\frac{3}{8}$ in.

34. Two on one mount, roy., viz.:—
(*a*) Catholic Chapel, Gateshead. A massive ruined building.
Water colours; $5\frac{3}{8} \times 8\frac{1}{4}$ in.

(*b*) Interior of the Kitchen in Thomas Bewick's House at Gateshead. Inscribed *Drawn by R. E. Bewick, Oct. 4th,* 1843. A note indicates "*the press in which are the woodcuts; beneath the press, the dresser which swam or floated at Bywell Great Flood in* 1771."
Pen and ink, with slight wash; $7\frac{1}{8} \times 8\frac{1}{4}$ in.

35. Three on one mount, roy., viz.:—
(*a*) View of a Tower. A massive square tower at the end of a low wall, with grounds behind and a house among trees.
Indian ink; $2\frac{5}{8} \times 5\frac{3}{4}$ in.

(*b*) Elizabethan House at Newcastle. Inscribed *Pen and ink sketch of Elizabethan house at the Forth, Newcastle, by Robert Elliot Bewick; once occupied by R. R. Wingate. House in the background now part of Bewick Street.*
Pen and ink; $6\frac{1}{2} \times 9\frac{3}{8}$ in.

(*c*) Design for a China Plate. Chinese scene, with two figures and a dog crossing a bridge.
Pen and ink; $4\frac{1}{4} \times 5$ in.

36. Three on one mount, roy., viz.:—
(*a*) Prudhoe Castle: a Vignette. Signed *R. E. Bewick delint.*
Pencil and Indian ink; 5×7 in.

(*b*) A Coast Scene. Cliff and rocks r., the sea breaking on the shore.
Water colours; $4\frac{1}{4} \times 7\frac{1}{8}$ in.

(*c*) A Factory. Long low buildings, flanked l. by a higher block, with a smoking chimney behind it. In front, a field bordered by a stream and two men talking together.
Water colours; $2\frac{7}{8} \times 6\frac{1}{2}$ in.
Squared out for transference.

37. Three on one mount, roy., viz.:—
(*a*) A Garland of Flowers.
Pen and ink; $1\frac{3}{4} \times 3\frac{1}{2}$ in.

(*b*) Head of a Horse. Signed *R. E. Bewick.*
Pen and ink, with wash; $4\frac{1}{2} \times 5\frac{5}{8}$ in.

(*c*) Study of a Swan. Inscribed, *Cygnus Bewickii, July,* 1830. *R. E. B. delt.*
Pen and ink with wash; $5\frac{3}{4} \times 6\frac{1}{2}$ in.

38. Portrait Sketch of Thomas Bewick. Inscribed by Miss I. Bewick, *Portrait of Thomas Bewick* (*R. E. Bewick delt.*). Above is written in R. E. Bewick's hand (?), *Early cuts. School books.*
Pen and ink over pencil; roy., $6\frac{5}{8} \times 6\frac{1}{2}$ in.

39. Six on one mount, roy., viz.:—
(*a*) Anatomical Study. Figure of a man, showing the muscles exposed.
Pencil; $5\frac{5}{8} \times 3\frac{5}{8}$ in.

(*b*) Portrait of Lord Downe. Head and shoulders. Inscribed, *Lord Down.*
Pencil; $3 \times 3\frac{5}{8}$ in.
J. C. B. Dawnay, fifth Viscount Downe, b. 1764, d. 1832.

(*c*) Head of Cæsar, from a Bust.
Pencil; $3 \times 3\frac{3}{8}$ in.

(*d*) Interior of a Workshop. A man standing with a spade before a closed furnace.
Pencil; $3 \times 3\frac{1}{8}$ in.

(*e*) Study of Legs Foreshortened.
Pencil; $3\frac{3}{8} \times 3\frac{7}{8}$ in.

(*f*) Studies of Feet.
Pen and ink; $3\frac{3}{8} \times 4$ in.

40. Five on one mount, roy., viz.:—
(*a*) Lindisfarne (?). Ruins on a sea cliff.
Pencil; $3\frac{3}{4} \times 6\frac{7}{8}$ in.

(*b*) Illustration to a Book. A woman with her three children.
Indian ink and pen; $3 \times 2\frac{1}{8}$ in.

(*c*) The Prince of Wales' Crest and Motto.
Pen and ink; $3\frac{3}{8} \times 4\frac{1}{4}$ in.

(*d*) Study of a Tree.
Pen and ink; $3\frac{7}{8} \times 3$ in.

(*e*) Spout at Wallsend Colliery. A schooner taking in coal at the jetty.
Indian ink and pen; $4\frac{3}{8} \times 5\frac{1}{8}$ in.

41. Two on one mount, roy., viz.:—
(*a*) Study of a Cow.
Pencil; $4 \times 5\frac{5}{8}$ in.

(*b*) Cattle and Sheep Watering. After Gerrit Bleeckers.
Pen and ink; $6\frac{1}{8} \times 9\frac{1}{4}$ in.
After the etching by Bleeckers, described in Bartsch, 'Peintre Graveur,' iv., 110, 7.

42. Four on one mount, roy., viz.:—
Study of Goats. After the etchings by Berchem.

(*a*) After Bartsch, v., 275, 40.
Pen and ink; $4 \times 6\frac{1}{8}$ in.

(*b*) After Bartsch, v., 275, 37. Signed *R. E. Bewick*, 1805.
Pen and ink; $4 \times 6\frac{1}{8}$ in.

(*c*) After Bartsch, v., 275, 38. Signed and dated *R. E. Bewick, March 29th.*
Pen and ink; $4\frac{1}{4} \times 5\frac{5}{8}$ in.

(*d*) After Bartsch, v., 275, 39.
Pen and ink; $4 \times 5\frac{3}{4}$ in.

All presented by Miss Isabella Bewick, March, 1882.

BEWICK, Thomas (b. 1753, d. 1828). Wood-engraver and draughtsman; born at a farm on the Tyne; apprenticed 1767 to a Newcastle engraver, Beilby, for whom he did much work, including some cuts for Gay's 'Fables,' which received a premium from the Society of Arts; went to London 1776, but returned shortly and became Beilby's partner; published 'Select Fables' 1784, the 'Quadrupeds' 1790, and the 'Birds' 1797–1804, the books which contain the finest of his designs, though he published a great deal of illustration subsequently. Bewick revived wood-engraving in England, making many technical improvements in the method of work, and has had an enormous influence on the book illustration of this century.

1. Five on one mount, roy., viz.:—
(*a*) Vignette. A group of boys sailing boats on a stream; in the distance a view of Newcastle, with St. Nicholas' Church.
Water colours over Indian ink; $2\frac{1}{8} \times 4$ in.
Engraved on Title of 'British Birds,' 1805 and 1826, Vol. ii.

(*b*) Vignette. An old soldier with a wooden leg shaking hands with a bricklayer, his old comrade.
Water colours over Indian ink; $2\frac{1}{4} \times 4$ in.
Engraved as headpiece to the Introduction of 'British Birds,' 1805 and 1826, Vol. ii.

(*c*) Vignette. An old man saying grace over his porridge, which his cat seizes the opportunity to attack.
Pencil; $1\frac{3}{4} \times 2$ in.
Engraved as headpiece to the Preface of 'British Birds,' 1805 and 1826, Vol. ii.

(*d*) VIGNETTE. The hen and ducklings.
Water colours over Indian ink; $2\frac{1}{4} \times 3\frac{1}{8}$ in.
Engraved as tailpiece to the Martin, 'British Birds,' 1805, Vol. I., p. 269; and to the Dove, 1826, Vol. I., p. 306.

(*e*) VIGNETTE. The mower.
Water colours over Indian ink; $2\frac{1}{4} \times 3\frac{1}{2}$ in.
Engraved as tailpiece to Introduction of 'British Birds,' 1805, Vol. I.; and to the Partridge, 1826, Vol. I., p. 350.

2. Five on one mount, roy., viz:—
(*a*) VIGNETTE. The snow man.
Water colours over Indian ink; $2\frac{5}{8} \times 3\frac{7}{8}$ in.
Engraved as tailpiece to the Red Legged Crow, 'British Birds,' 1805, Vol. I., p. 81; and to the Kite, 1826, Vol. I., p. 32.

(*b*) VIGNETTE. A ruined castle, with trees behind.
Water colours over Indian ink; $2\frac{3}{4} \times 3\frac{7}{8}$ in.
Engraved as tailpiece to the Nutcracker, 'British Birds,' 1805, Vol. I., p. 83; and to the Little Owl, 1826, Vol. I., p. 66.

(*c*) VIGNETTE. Cottage in snow.
Water colours over Indian ink; $2\frac{7}{8} \times 4\frac{1}{8}$ in.
Engraved as tailpiece to the Chaffinch, '[British Birds,' 1805, Vol. I., p. 166; and to the Red-backed Shrike, 1826, Vol. I., p. 74.

(*d*) VIGNETTE. The boys and the runaway horse.
Water colours over Indian ink; $2\frac{3}{8} \times 4$ in.
Engraved as tailpiece to the Jay, 'British Birds,' 1805, Vol. I., p. 86; and to the Stone Falcon, 1826, Vol. I., p. 47.

(*e*) VIGNETTE. An old man contemplating a gravestone, and a boy bowling his hoop. Signed and dated *T. Bewick*, 1793.
Water colours over Indian ink; $2\frac{3}{8} \times 4$ in.
Engraved as tailpiece to the Nightingale, 'British Birds,' 1805, Vol. I., p. 209; and to the Redbreast, 1826, Vol. I., p. 238.

3. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. A man standing, speaking to another who sits in a plaid under a wall.
Water colours over Indian ink; $2\frac{5}{8} \times 4$ in.
Engraved as tailpiece to Preface, 'British Birds,' 1805, Vol. I.; and to Preface, 1826, Vol. II.

(*b*) VIGNETTE. A farmyard, with woman and boy, and fowls feeding.
Water colours over Indian ink; $2\frac{3}{4} \times 4$ in.
Engraved as headpiece to Introduction, 'British Birds,' 1805 and 1826, Vol. I.

(*c*) VIGNETTE. An owl on a branch.
Pencil; $1\frac{3}{4} \times 2\frac{1}{4}$ in.
Engraved as tailpiece to the Tawny Owl, 'British Birds,' 1805, Vol. I., p. 56; and 1826, Vol. I., p. 64.

(*d*) VIGNETTE. The stone-breaker.
Water colours over Indian ink; $2\frac{7}{8} \times 3\frac{5}{8}$ in.
Engraved as tailpiece to the Jer Falcon, 'British Birds,' 1805, Vol. I., p. 31; and to the Hobby, 1826, Vol. I., p. 43.

(*e*) VIGNETTE. A drunken man asleep by a hedge.
Water colours over Indian ink; $2\frac{5}{8} \times 3\frac{5}{8}$ in.
Engraved as tailpiece to the Red-backed Shrike, 'British Birds,' 1805, Vol. I., p. 63; and to the Linnet, 1826, Vol. I., p. 203.

4. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. A blind man carrying a lame man across a rivulet.
Water colours over Indian ink; $2 \times 3\frac{1}{2}$ in.
Engraved as tailpiece to Preface, 'British Birds,' 1805, Vol. II.; and to the Wren, 1826, Vol. I., p. 263.

(*b*) VIGNETTE. A man and his dog crossing a stream by a tree.
Water colours over Indian ink; $2\frac{1}{8} \times 3\frac{1}{2}$ in.
Engraved as tailpiece to the Sanderling, 'British Birds,' 1805, Vol. II., p. 3; and to the Lapwing, 1826, Vol. II., p. 82.

(*c*) VIGNETTE. A man on horseback crossing a stream against the wind; two boys on the bank behind him. This drawing has been torn at the left end, and probably a third boy has thus disappeared.
Water colours over Indian ink; $2\frac{1}{8} \times 3$ in.

(*d*) THE SAME SUBJECT. Slightly varied, and with three boys.
Water colours over Indian ink; $2\frac{1}{2} \times 4$ in.

(*e*) THE SAME SUBJECT; FINAL DESIGN. In this the front boy is flying a kite, the string of which has caught the rider's hat.
Water colours over Indian ink; $2\frac{5}{8} \times 4$ in.
Engraved as tailpiece to the Oyster-Catcher, 'British Birds,' 1805, Vol. II., p. 9; and to the Eider Duck, 1826, Vol. II., p. 309.

5. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. Two fisherwomen with baskets on a rocky sea-shore.
Water colours over Indian ink; $2\frac{7}{8} \times 4\frac{1}{8}$ in.
Engraved as tailpiece in 'British Birds,' 1805, Vol. II., p. 6; and as tailpiece to the Lesser Godwit, Vol. II., p. 66.

(*b*) VIGNETTE. A boy falling from a broken branch into a stream.
Water colours over Indian ink; $2\frac{7}{8} \times 4\frac{1}{8}$ in.
Engraved as tailpiece to the Crane, 'British Birds,' 1805, Vol. II., p 31, and to the Spoonbill, 1826, Vol. II., p. 31.

(*c*) VIGNETTE. A man wading and fishing in a stream.
Water colours over Indian ink; $3\frac{3}{8} \times 4\frac{3}{8}$ in.
Engraved as tailpiece to the Little Bittern, 'British Birds,' 1805, Vol. II., p. 52; and to the Roseate Tern, 1826, Vol. II., p. 193.

(*d*) VIGNETTE. Rocks and wreckage on a wild sea-coast.
Water colours over Indian ink; $2\frac{3}{4} \times 4\frac{3}{8}$ in.
Engraved as tailpiece in 'British Birds,' 1805, Vol. II., p. 138; and 1826, Vol. II., p. 173.

(*e*) VIGNETTE. A river with a vessel by its bank.
Water colours over Indian ink; $2\frac{3}{4} \times 4\frac{1}{2}$ in.
Engraved as tailpiece to the Coot, 'British Birds,' 1805, Vol. II., p. 136; and to the Greater Coot, 1826, Vol. II., p. 144.

6. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. The suicide hanging from a tree. On a rock, *Vanitas Vanitatum, Omnium Vanitas.*
Water colours over Indian ink; $2\frac{1}{2} \times 3\frac{3}{4}$ in.
Engraved as tailpiece to the Raven, 'British Birds,' 1805, Vol. I., p. 70; and to the Long-eared Owl, 1826, Vol. I., p. 57.

(*b*) VIGNETTE. A man loading his gun by the sea-shore.
Water colours over Indian ink; $2\frac{1}{2} \times 4$ in.
Engraved as tailpiece to the Crested Cormorant, 'British Birds,' 1805, Vol. II., p. 389; and to the Young Kittiwake, 1826, Vol. II., p. 221.

(*c*) VIGNETTE. A sportsman reaching down to a bird, which has fallen in a stream.
Water colours over Indian ink; $2\frac{1}{4} \times 3$ in.
Engraved as tailpiece to the Eider Duck, 'British Birds,' 1805, Vol. II., p. 319; and to the Mallard, 1826, Vol. II., p. 333.

(*d*) VIGNETTE. Four boys playing at soldiers, riding on gravestones.
Indian ink; $2\frac{1}{4} \times 3\frac{3}{4}$ in.
Engraved as tailpiece to the Goose, 'British Birds,' 1805, Vol. II., p. 304; and to the Pochard, 1826, Vol. II., p. 355.

(*e*) VIGNETTE. A man carrying his coffin on his back.
Indian ink; $2 \times 3\frac{1}{4}$ in.
Engraved as tailpiece to the Tufted Duck, 'British Birds,' 1805, Vol. II., p. 373; and to the Kingfisher, 1826, Vol. II., p. 124.

7. Five on one mount, roy., viz:—
(*a*) VIGNETTE. A man following a horse laden with ducks.
Water colours over Indian ink; $2\frac{7}{8} \times 4$ in.
Engraved as tailpiece to the Canada Goose, 'British Birds,' 1805, Vol. II., p. 286; and 1826, Vol. II., p. 264.

(*b*) VIGNETTE. An old man beating a cat with tongs.
Pencil and water colours; $2\frac{7}{8} \times 4$ in.

(*c*) VIGNETTE. Geese coming up from a river.
Water colours over Indian ink; $1\frac{3}{4} \times 3$ in.
Engraved as tailpiece, 'British Birds,' 1805, Vol. II., p. 271; and to the Cravat Goose, 1826, Vol. II., p. 279.

(*d*) VIGNETTE. Two sportsmen on the sea-shore.
Water colours over Indian ink; $2\frac{3}{4} \times 4\frac{3}{8}$ in.
Engraved as tailpiece to the Red-headed Smew, 'British Birds,' 1805, Vol. II., p. 267; and to the Wagel, 1826, Vol. II., p. 204.

(*e*) VIGNETTE. A woman in a farmyard beating off a gander.
Water colours over Indian ink; $2\frac{5}{8} \times 4\frac{1}{8}$ in.
Engraved as tailpiece to the Brent Goose, 'British Birds,' 1805, Vol. II., p. 313; and to the Mute Swan, 1826, Vol. II., p. 273.

8. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. Skaters.
Water colours over Indian ink; $2\frac{5}{8} \times 3\frac{5}{8}$ in.
Engraved as tailpiece to the Black Guillemot, 'British Birds,' 1805, Vol. II., p. 180; and to the Ivory Gull, 1826, Vol. II., p. 215.

(*b*) VIGNETTE. A rock in the sea.
Water colours over Indian ink; $2\frac{5}{8} \times 3\frac{5}{8}$ in.
Engraved as tailpiece to the Sandwich Tern, 'British Birds,' 1805, Vol. II., p. 206; and to the Water Rail, 1826, Vol. II., p. 128.

(*c*) VIGNETTE. A monkey roasting a fowl.
Water colours over Indian ink; $3\frac{1}{2} \times 4$ in.
Engraved as tailpiece to the Red-breasted Merganser, 'British Birds,' 1805, Vol. II., p. 263; and to the Shearwater, 1826, Vol. II., p. 243.

(*d*) VIGNETTE. A church and churchyard by the sea.
Water colours over Indian ink; $2\frac{1}{2} \times 4$ in.
Engraved as tailpiece to the Fulmar in 'British Birds,' 1805, Vol. II., p. 245; and to the Arctic Gull, 1826, Vol. II., p. 234.

(*e*) VIGNETTE. Gulls floating on the sea.
Water colours over Indian ink; $2\frac{1}{4} \times 3\frac{5}{8}$ in.
Engraved as tailpiece to the Herring Gull, 'British Birds,' 1805, Vol. II., p. 215; and to the Lesser Black-backed Gull, 1826, Vol. II., p. 206.

9. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. A man and woman crossing a heath in a storm.
Indian ink; $2\frac{1}{8} \times 3\frac{1}{2}$ in.
Engraved as tailpiece to the Guillemot, 'British Birds,' 1805, Vol. II., p. 176; and 1826, Vol. II., p. 115.

(*b*) VIGNETTE. A man fording a stream with his cow.
Pencil; $2\frac{1}{2} \times 3\frac{5}{8}$ in.
See infra (*e*).

(*c*) VIGNETTE. Boys climbing a rock for eggs.
Water colours over Indian ink; $3\frac{1}{2} \times 3\frac{3}{8}$ in.
Engraved as tailpiece to the Grebe, 'British Birds,' 1805, Vol. II., p. 156; and 1826, Vol. II., p. 184.

(*d*) VIGNETTE. A rocky coast with sea birds.
Water colours over Indian ink; $2\frac{3}{4} \times 4\frac{1}{4}$ in.
Engraved, 'British Birds,' 1805, Vol. II., p. 161; and as tailpiece to the Shag, 1826, Vol. II., p. 389.

(*e*) VIGNETTE. A man fording a stream with his cow. The same design as (*b*).
Water colours over Indian ink; $2\frac{3}{4} \times 4\frac{1}{4}$ in.
Engraved as tailpiece to the Little Auk, 'British Birds,' 1805, Vol. II., p. 173; and 1826, Vol. II., p. 228.

10. Four on one mount, roy., viz.:—
(*a*) RING-TAILED EAGLE.
Pencil; $4\frac{5}{8} \times 3\frac{1}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 7.

(*b*) Golden Eagle.
Pencil; $4\frac{1}{2} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 5.

(*c*) Sea Eagle.
Water colours and Indian ink; $4\frac{1}{2} \times 3\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 11.

(*d*) White-tailed Eagle.
Water colours and Indian ink; $4\frac{5}{8} \times 3\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 9, with corrections in the outline, which are indicated on the drawing in pencil.

11. Four on one mount, roy., viz.:—
(*a*) Moor Buzzard (Marsh Harrier).
Pencil; $4\frac{1}{4} \times 3\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 20.

(*b*) White Goshawk.
Pencil; $3\frac{3}{8} \times 3\frac{7}{8}$ in.

(*c*) Kite.
Water colours and Indian ink; $3\frac{1}{4} \times 3\frac{7}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 22.

(*d*) Osprey.
Water colours and Indian ink; $3\frac{3}{8} \times 3\frac{3}{8}$ in.

12. Five on one mount, roy., viz.:—
(*a*) Female Kestrel.
Pencil; $2\frac{7}{8} \times 3\frac{7}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 40.

(*b*) Kestrel.
Pencil; $3 \times 3\frac{3}{4}$ in.
Engraved with differences in 'British Birds,' 1805, Vol. I., p. 38.

(*c*) Merlin.
Pencil; $3\frac{5}{8} \times 3\frac{5}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 43.

(*d*) Hobby.
Water colours and Indian ink and pen; $3\frac{1}{2} \times 4\frac{1}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 41.

(*e*) Sparrowhawk.
Water colours and Indian ink and pen; $3\frac{1}{8} \times 4\frac{1}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 28.

13. Four on one mount, roy., viz.:—
(*a*) Creeper.
Water colours, with pencil background; $3\frac{1}{4} \times 3\frac{7}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 129.

(*b*) Black Ouzel, with Cherryburn in the background. On the ground, in red, *Mr. Bell;* the person by whom the bird was shot.
Water colours and Indian ink; $3\frac{1}{8} \times 4\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 98.

(*c*) Short-eared Owl.
Water colours and Indian ink; $3\frac{5}{8} \times 4\frac{1}{8}$ in.

(*d*) Tawny Owl.
Water colours and Indian ink; $3\frac{5}{8} \times 4\frac{1}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 55.

14. Five on one mount, roy., viz.:—
(*a*) Green Grosbeak.
Water colours and Indian ink; $2\frac{7}{8} \times 4$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 140.

(*b*) Chaffinch.
Water colours and Indian ink; $2\frac{3}{4} \times 4$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 164.

(*c*) Bullfinch.
Water colours and Indian ink; $2\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 142.

(*d*) Mountain Sparrow.
Water colours and Indian ink; $3\frac{1}{4} \times 4\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 162.

(*e*) Grosbeak.
Water colours and Indian ink; $3\frac{1}{4} \times 4\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 137.

15. Five on one mount, roy., viz.:—
(*a*) Siskin. Above the subject is a minute sketch in pencil, and 23 *April* 1792, 15 *May D°*.
Water colours and Indian ink; $2\frac{3}{4} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 171.

(*b*) Pied Flycatcher.
Water colours and Indian ink; $2\frac{3}{4} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 201.

(*c*) Waxbill.
Water colours; $4\frac{3}{8} \times 3\frac{3}{8}$ in.

(*d*) Dartford Warbler.
Water colours; $3\frac{1}{4} \times 4\frac{1}{4}$ in.

(*e*) Titlark.
Water colours and Indian ink; $3\frac{1}{2} \times 4\frac{1}{4}$ in.
Engraved with different background in 'British Birds,' 1805, Vol. I., p. 191.

16. Five on one mount, roy., viz.:—
(*a*) Blue Titmouse. Inscribed *Shot* 15 *March*, 1792, *by T. Bell.*
Water colours, with pencil background; $3\frac{1}{8}$ by $4\frac{1}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 248.

(*b*) White-Throat.
Water colours, with pencil background; $3\frac{1}{8} \times 4$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 227.

(*c*) Redbreast.
Water colours and Indian ink; $3\frac{1}{2} \times 4\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 212.

(*d*) Blackcap.
Water colours; $3 \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 225.

(*e*) Marsh Titmouse.
Water colours; $3 \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 254.

17. Four on one mount, roy., viz.:—
(*a*) Sand Martin.
Water colours; $2\frac{1}{2} \times 3\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 266.

(*b*) Pheasant.
Water colours; $3\frac{1}{2} \times 4\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 293.

(*c*) Ground Dove.
Water colours; $3\frac{1}{2} \times 4\frac{1}{4}$ in.

(*d*) Fruit Pigeon.
Water colours; $3\frac{3}{8} \times 4\frac{1}{4}$ in.

18. Four on one mount, roy., viz.:—
(*a*) Quail.
Water colours and Indian ink; $2\frac{3}{4} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 320.

(*b*) Great Bustard; with study of the Pouch in the Neck of the Male Bird.
Water colours; 4⅜ × 3½ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 326, and p. 329.

(*c*) Little Bustard.
Water colours; 3⅜ × 3⅞ in.
Engraved in 'British Birds,' 1805, Vol. I., p. 330.

(*d*) Studies of the Great Bustard.
Water colours and pen; 3¾ × 4⅛ in.

19. Four on one mount, roy., viz.:—
(*a*) Godwit.
Indian ink and water colours; 3⅜ × 4⅜ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 78.

(*b*) Curlew.
Indian ink and water colours; 3½ × 4⅜ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 54.

(*c*) Redshank.
Indian ink and water colours; 3⅜ × 4⅜ in.

(*d*) Redshank. Inscribed *Redshank or Poolsnipe—Latham.*
Water colours and Indian ink; 3⅜ × 4⅜ in.
A different drawing of the Redshank was used for the engraving, 'British Birds,' 1805, Vol. II., p. 91.

20. Five on one mount, roy., viz.:—
(*a*) Spoonbill.
Indian ink and water colours; 3½ × 4⅛ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 25.

(*b*) Egret.
Pencil; 3⅛ × 4 in.
Engraved in 'British Birds,' 1805, Vol. II., p. 45.

(*c*) Heron.
Pencil, slightly touched with Indian ink; 3¼ × 4 in.
Engraved in 'British Birds,' 1805, Vol. II., p. 37.

(*d*) Whimbrel.
Water colours and Indian ink; 3½ × 4⅛ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 57.

(*e*) Little Bittern.
Water colours and Indian ink; 3½ × 4⅜ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 51.

21 Five on one mount, roy., viz.:—
(*a*) Ruff.
Water colours and Indian ink; 3¾ × 4⅝ in.

(*b*) Ruff.
Water colours and Indian ink; 3⅝ × 4⅛ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 95.

(*c*) Water Hen. Inscribed *Shot M. H. Gibson.*
Water colours and Indian ink; 3½ × 4⅛ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 128.

(*d*) Green Sandpiper.
Indian ink; 3⅝ × 4½ in.

(*e*) Turnstone.
Water colours and Indian ink; 3⅝ × 4¼ in.

22. Five on one mount, roy., viz.:—
(*a*) Lesser Tern.
Water colours and Indian ink; 3⅜ × 4⅜ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 201.

(*b*) Common Tern.
Water colours and Indian ink; 3⅜ × 4⅜ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 199.

(*c*) Avoset.
Indian ink; $3\frac{1}{2} \times 4\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 158.

(*d*) Red-necked Phalarope.
Water colours and Indian ink; $3\frac{3}{8} \times 4\frac{1}{4}$ in.

(*e*) Black-headed Gull.
Water colours; $3\frac{1}{8} \times 4\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 222.

23. Five on one mount, roy., viz.:—
(*a*) Stormy Petrel.
Pencil; $3 \times 4\frac{1}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 249.

(*b*) Shearwater.
Pencil; 3×4 in.
Engraved in 'British Birds,' 1805, Vol. II., p. 246.

(*c*) Stormy Petrel.
Indian ink; $3\frac{3}{8} \times 4\frac{3}{8}$ in.

(*d*) Manx Shearwater.
Indian ink; $3\frac{1}{2} \times 4\frac{1}{8}$ in.

(*e*) Fulmar.
Water colours; $3\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 243.

24. Five on one mount, roy., viz.:—
(*a*) Fork-tailed Petrel.
Indian ink; $2\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1826, Vol. II., p. 244.

(*b*) Mute Swan.
Pencil; $3\frac{1}{4} \times 4$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 277.

(*c*) Goose.
Water colours and Indian ink; $3\frac{1}{2} \times 4\frac{1}{2}$ in.

(*d*) Snake-eater, or Secretary Bird.
Water colours; $4\frac{3}{8} \times 3\frac{3}{8}$ in.
Engraved in 'British Land Birds and Foreign Birds,' 1800, Vol. I., p. 122; and in 'British Birds,' 1826, Vol. II., p. 424.

(*e*) Bearded Vulture.
Water colours; $4\frac{3}{8} \times 3\frac{1}{4}$ in.
Engraved in 'British Land Birds and Foreign Birds,' 1800, Vol. I., p. 120; and in 'British Birds,' 1826, Vol. II., p. 422.

25. Five on one mount, roy., viz.:—
(*a*) Roseate Tern.
Pencil; $2\frac{7}{8} \times 4\frac{1}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 28.

(*b*) A bird with dark plumage.
Water colours and Indian ink; $3\frac{1}{8} \times 3\frac{1}{2}$ in.

(*c*) Bearded Tit.
Water colours; $3 \times 3\frac{1}{2}$ in.

(*d*) Oyster-Catcher.
Indian ink and water colours; $3\frac{1}{4} \times 4\frac{1}{8}$ in.

(*e*) Water-rail.
Indian ink and water colours; $3\frac{5}{8} \times 4\frac{1}{4}$ in.

26. Four on one mount, roy., viz.:—
(*a*) Doteril.
Water colours and Indian ink; $3\frac{1}{2} \times 3\frac{7}{8}$ in.

(*b*) Black-breasted Plover.
Water colours and Indian ink; $3\frac{5}{8} \times 4\frac{1}{2}$ in.

(*c*) Yellow Hammer.
Water colours; $3\frac{1}{4} \times 3\frac{7}{8}$ in.

(*d*) African Weaver Bird.
Water colours and Indian ink; $3\frac{1}{2} \times 4\frac{1}{8}$ in.

27. Five on one mount, roy., viz. :—
(*a*) Flower-Pecker.
Water colours; $4 \times 3\frac{3}{8}$ in.

(*b*) Java Sparrow.
Water colours and Indian ink; $3\frac{3}{4} \times 3\frac{5}{8}$ in.

(*c*) Egret.
Indian ink and water colours; $4\frac{5}{8} \times 3\frac{1}{2}$ in.

(*d*) Jacana.
Water colours and Indian ink; $3\frac{5}{8} \times 4\frac{1}{4}$ in.

(*e*) Frigate Bird.
Water colours and Indian ink; $3\frac{1}{8} \times 4\frac{1}{4}$ in.

28. Five on one mount, roy., viz. :—
(*a*) Little Black and Orange-coloured Indian Hawk.
Water colours; $3\frac{3}{8} \times 3\frac{3}{8}$ in.
Engraved in 'British Land Birds and Foreign Birds,' 1800, Vol. I., p. 124.

(*b*) American Siskin.
Water colours and Indian ink, and pen background; $3\frac{3}{8} \times 4\frac{1}{4}$ in.

(*c*) Alpine Vulture. The rock on which the bird stands is inscribed *Julia Trevelyan.*
Pencil; $4\frac{3}{8} \times 3\frac{3}{4}$ in.
Engraved in 'British Birds,' 1821, Supp., Part I., p. 57.

(*d*) Bustard.
Water colours and Indian ink; $3\frac{5}{8} \times 4\frac{1}{2}$ in.

(*e*) Crested Vulture.
Water colours; $3\frac{5}{8} \times 4\frac{1}{4}$ in.
Engraved in 'British Land Birds and Foreign Birds,' 1800, Vol. I., p. 121.

29. Four on one mount, roy., viz. :—
(*a*) Bird of Paradise.
Water colours and pencil; $4\frac{5}{8} \times 3\frac{5}{8}$ in.

(*b*) Bird of Paradise.
Inscribed *Nearest wing too long, particularly the second quill feathers.*
Water colours; $3\frac{5}{8} \times 4\frac{3}{8}$ in.

(*c*) Long-tailed Hummer.
Water colours; $3\frac{1}{2} \times 4\frac{3}{8}$ in.

(*d*) Promerops.
Water colours and Indian ink; $3\frac{1}{2} \times 4\frac{1}{4}$ in.

30. Five on one mount, roy., viz. :—
(*a*) Tertial or long Scapular Feather of the Little Crake.
Water colours; $1\frac{3}{4} \times 3\frac{3}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 42.

(*b*) Feather of the Snipe.
Water colours; $1\frac{5}{8} \times 2\frac{7}{8}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 72.

(*c*) Feather.
Water colours; $1\frac{3}{4} \times 2\frac{7}{8}$ in.

(*d*) Scapular Feather of the Judcock. Inscribed *Judcock.*
Water colours; $1\frac{3}{4} \times 3\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 74.

(*e*) Tail Feather of Redskank.
Water colours; $1\frac{3}{4} \times 3\frac{1}{2}$ in.
Engraved in 'British Birds,' 1805, Vol. II., p. 90.

31. Four on one mount, roy., viz. :—
(*a*) Feather.
Water colours; $1\frac{3}{4} \times 3$ in.

(*b*) FEATHER.
Water colours; $2\frac{1}{2} \times 3\frac{1}{4}$ in.

(*c*) FEATHER.
Water colours; $1\frac{7}{8} \times 3\frac{1}{8}$ in.

(*d*) FEATHER.
Water colours; $1\frac{7}{8} \times 3\frac{1}{8}$ in.

32. Five on one mount, roy., viz.:—
(*a*) VIGNETTE. A goose on a green near a farm.
Pencil; $2\frac{1}{4} \times 3\frac{1}{4}$ in.

(*b*) VIGNETTE. A boy riding a hog.
Pencil; $2\frac{3}{8} \times 3\frac{1}{4}$ in.
Engraved as tailpiece to the Ash-coloured Falcon, 'British Birds,' 1826, Vol. I., p. 58.

(*c*) VIGNETTE. A pillar-like rock on a wild coast.
Water colours over Indian ink; $2\frac{3}{4} \times 4$ in.

(*d*) VIGNETTE. A demon on a swing.
Pencil; $2\frac{3}{8} \times 3$ in.
Engraved in 'Æsop's Fables,' 1823, p. 4.

(*e*) VIGNETTE: Chimney Sweeps.
Pencil; $2 \times 2\frac{1}{2}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 364.

33. Seven on one mount, roy., viz.:—
(*a*) HEAD OF A HIGHLANDER. Inscribed *Highlander, by Thomas Bewick*, 1776.
Pencil; $2\frac{1}{8} \times 1\frac{1}{2}$ in.

(*b*) HEAD OF A HIGHLANDER. Dated 1776.
Pencil; $1\frac{1}{8} \times 1\frac{1}{4}$ in.

(*c*) HEAD OF A HIGHLANDER.
Pencil; $\frac{7}{8} \times \frac{7}{8}$ in.
These three were doubtless sketched on Bewick's Scotch tour in 1776.

(*d*) AN OLD MAN LEANING ON A TABLE.
Pencil and Indian ink wash; $1\frac{3}{4} \times 2\frac{3}{4}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 264.

(*e*) HEAD OF AN OLD WOMAN SMOKING.
Pencil; $1\frac{1}{8} \times 1\frac{3}{8}$ in.
Engraved in 'Æsop's Fables,' 1818, p. 158.

(*f*) SKETCH OF AN OFFICER; HALF LENGTH.
Pen and pencil; $1\frac{3}{4} \times 1\frac{3}{8}$ in.

(*g*) SKETCH OF A MAN'S HEAD, ON AN ENVELOPE ADDRESSED TO BEWICK.
Pen and ink; $3 \times 5\frac{1}{8}$ in.

34. Six on one mount, roy., viz.:—
(*a*) THREE HEADS, ONE OF A WOMAN. Dated 1776. Slight sketch.
Pencil and slight water colour wash; $1\frac{3}{8} \times 1\frac{3}{8}$ in.

(*b*) A MAN'S HEAD AND A SKULL. Slight sketch.
Pen and pencil; $1\frac{3}{8} \times 1\frac{3}{4}$ in.

(*c*) A MAN ON A DONKEY FOLLOWED BY A MAN ON FOOT.
Pen and ink; $1\frac{1}{4} \times 2$ in.
Engraved in 'Æsop's Fables,' 1823, p. 84.

(*d*) AN OLD MAN READING.
Pen and ink; $2\frac{1}{4} \times 1\frac{1}{2}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 264.

(*e*) HEAD OF HENRY JENKINS. Inscribed *Old Parr.*
Indian ink; oval; $2\frac{3}{8} \times 1\frac{7}{8}$ in.
Engraved by Bewick.
Henry Jenkins, called 'the Modern Methuselah,' d. 1670, claimed to have been born in 1501.

(*f*) Sir Hugh Smithson, Duke of Northumberland. Inscribed *Sir Hugh Smithson, Duke of Northumberland.*
Indian ink; oval; $2\frac{3}{8} \times 1\frac{7}{8}$ in.
Sir Hugh Smithson (b. 1712, d. 1786) was created 1st Duke of Northumberland in 1766. This drawing seems to have been done from a miniature.

35. Five on one mount, roy., viz.:—
(*a*) Old Shoes, a Clay Pipe, &c. Slight sketch.
Pencil; $1 \times 1\frac{7}{8}$ in.

(*b*) Two Cocks Fighting.
Pencil; $\frac{7}{8} \times 2\frac{1}{8}$ in.
Engraved by T. Bewick.

(*c*) A Fighting Cock.
Pencil; $2\frac{3}{4} \times 1\frac{7}{8}$ in.

(*d*) A Dog Eating from a Dish on a Stool.
Pen and ink; $1\frac{1}{4} \times 2\frac{1}{4}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 110.

(*e*) Sketch of a Dog.
Pencil; $1 \times 1\frac{1}{4}$ in.

36. Five on one mount, roy., viz.:—
(*a*) Vignette: An angler seated by a stream.
Water colours over Indian ink; $2\frac{1}{8} \times 3\frac{5}{8}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 118.

(*b*) Vignette. A hound running by a tree.
Water colours over Indian ink; $1\frac{3}{4} \times 2\frac{1}{8}$ in.

(*c*) Ruins of Tynemouth Priory.
Water colours over Indian ink; $3\frac{1}{4} \times 4\frac{1}{2}$ in.

(*d*) Two Ships under Full Sail.
Water colours over Indian ink; $1\frac{5}{8} \times 3\frac{1}{4}$ in.

(*e*) Vignette. An old man with a bundle crossing a snowy field.
Water colours over Indian ink; $2\frac{1}{8} \times 3\frac{1}{2}$ in.

37. Five on one mount, roy., viz.:—
(*a*) Vignette. Scarecrow and rook.
Indian ink; $1\frac{7}{8} \times 2\frac{5}{8}$ in.
Engraved as tailpiece to the Crow, 'British Birds,' 1826, Vol. I., p. 82.

(*b*) Vignette. An old woman meeting a bull at a stile.
Pencil; $1\frac{3}{4} \times 2\frac{3}{4}$ in.
Engraved as tailpiece to the Scolopax Sabini, 'Birds,' 1826, Vol. II., p. 417.

(*c*) Vignette. A man crossing a heath.
Indian ink; $2\frac{1}{8} \times 3\frac{1}{8}$ in.

(*d*) Vignette. Two women on the edge of a precipice.
Water colours over Indian ink; $2\frac{3}{8} \times 3\frac{1}{2}$ in.
Engraved in 'Æsop's Fables,' 1818, p. 48.

(*e*) Vignette. Rough sea at the mouth of a river.
Water colours over Indian ink; $2\frac{3}{8} \times 3\frac{3}{8}$ in.

38. Seven on one mount, roy., viz.:—
(*a*) Design for a Crest. A winged horse in a circle.
Pencil; $2\frac{1}{4} \times 2\frac{1}{2}$ in.

(*b*) The Same Design enlarged. A name has been written in the circle, of which *Thomas* alone is legible.
Pencil; $3\frac{1}{4} \times 3\frac{5}{8}$ in.

(*c*) Sketch of a Shark. Inscribed *Shark from Nature, by T. Bewick.*
Pencil; $3 \times 4\frac{5}{8}$ in.

(*d*) Study of an Eel caught on a Line. Signed *T. Bewick.*
Pencil; $2\frac{1}{4} \times 3\frac{3}{8}$ in.

(*e*) Study of an Eel. Signed *Thomas Bewick.*
Pencil and Indian ink; $2\frac{3}{8} \times 3\frac{3}{8}$ in.

(*f*) Study of a Lizard.
Pencil; $2\frac{1}{2} \times 4$ in.

(*g*) Vignette. A frog.
Pencil and Indian ink; $2 \times 2\frac{7}{8}$ in.
Engraved in 'Æsop's Fables,' 1818, p. 290.

39. Five on one mount, roy., viz.:—
(*a*) Vignette. A dog stopping before a tree-stump shaped like a man.
Pen and Indian ink; $1\frac{1}{4} \times 2\frac{5}{8}$ in.

(*b*) Design for an Oval Box-lid. A waggon with six horses. Inscribed *Silver Box.*
Indian ink; oval; $2\frac{3}{8} \times 3\frac{5}{8}$ in.
Engraved by Bewick for Mr. Crow.

(*c*) Vignette. A fowler spreading nets for ducks. Signed *Bewick.*
Indian ink; 2×3 in.
Engraved in 'Æsop's Fables,' 1818, p. 250; the cut was also used on notes of the Bewick Bank.

(*d*) Vignette. A man carrying faggots by moonlight on the ice.
Indian ink; $1\frac{3}{4} \times 2\frac{3}{4}$ in.

(*e*) The Sledge. Inscribed *Ravensworth Castle*, 1786, and with written indications of the length of the sledge, and of the different materials used in it.
Pencil; $2\frac{7}{8} \times 6\frac{3}{4}$ in.
Engraved on wood in Matthew Consett's 'Tour through Sweden,' &c. (1789), p. 87, and repeated in the 'Quadrupeds,' 1824, p. 128.

40. Two on one mount, roy., viz.:—
(*a*) Vignette. The old horse in winter by a tree. Signed *Thomas Bewick*, 1785.
Indian ink; $1\frac{3}{8} \times 3\frac{1}{8}$ in.
Engraved in 'Æsop's Fables,' 1823, p. 338.

(*b*) The Cadger's Trot. A man riding a pony; in the distance, l., a corpse hanging on a gallows. Inscribed *Rough sketch of a Trotting Horse. Lithographed Edinbro', Aug.* 23, 1823, *by Thomas Bewick.*
Pencil; $7 \times 8\frac{3}{8}$ in.
The only lithograph ever produced by Bewick (an impression of which is in the department) was from this design; it was done "to see what that manner of making prints was capable of," and only about a score of impressions were taken from the stone.
The design was also engraved on wood for the title of a set of Quadrupeds, published 1824, without letterpress. Three blocks were used for this impression.

41. The Kyloe Ox. Signed *Thomas Bewick delt.—Kyloe Ox.*
Pencil; roy., $7\frac{7}{8} \times 11\frac{3}{8}$ in.
Engraved with a background in 'Quadrupeds,' 1824, p. 36.

42. Two on one mount, roy., viz.:—
(*a*) Short-tailed Field Mouse. Inscribed *Short Tail'd Field Mouse*, and in Miss I. Bewick's hand *Thos. Bewick, drawn.*
Water colours; $5\frac{7}{8} \times 6\frac{7}{8}$ in.
Engraved in 'Quadrupeds,' 1824, p. 426.

(*b*) Water Rat. Inscribed *Water Rat*, and in Miss Bewick's hand *delt. Thomas Bewick.*
Water colours; $6\frac{1}{2} \times 8\frac{3}{4}$ in.
Engraved in 'Quadrupeds,' 1824, p. 420.

43. Two on one mount, roy., viz.:—
(*a*) Bull of the Holstein or Dutch breed.
Indian ink; $3 \times 4\frac{3}{8}$ in.

(*b*) The Reindeer. A reindeer in the foreground of a snowy landscape, with another drawing a sledge on a frozen lake among hills. Inscribed on a margin below *Ravensworth Castle*, 1786. *Drawn from life by Thos. Bewick.*
Indian ink; $5\frac{3}{4} \times 8\frac{1}{8}$ in.
Engraved (on copper) by Bewick, in Consett's 'Tour through Sweden,' &c., p. 671. The figure of the Reindeer was also engraved on wood in the 'Quadrupeds,' p. 127, with different horns, drawn from a pair in Bewick's possession.

44. Six on one mount, roy., viz. :—
(*a*) Head of a Man in Profile. Dated 1776.
Pencil; $1\frac{5}{8} \times 1\frac{1}{2}$ in.

(*b*) A French and a Scotch Soldier. Inscribed *French-Scot*, 1776.
Pencil; $1\frac{7}{8} \times 2\frac{1}{4}$ in.

(*c*) Scotchman. Dated 1776.
Pen and pencil; $2\frac{3}{4} \times 1$ in.

(*d*) Two Gentlemen. Inscribed 1777. *Portraits by Thomas Bewick.*
Pencil and pen; $3\frac{3}{8} \times 2\frac{1}{4}$ in.

(*e*) A Soldier. Dated 1776.
Pencil; $3\frac{3}{4} \times 1$ in.

(*f*) Head of a Man. Inscribed *Thomas Bewick, delt.*
Pen and ink; $2 \times 3\frac{1}{2}$ in.

45. Six on one mount, roy., viz. :—
(*a*) Vignette. A decaying monument. Inscribed *Pro Tempore.*
Pencil; $1\frac{3}{8} \times 2\frac{1}{2}$ in.

(*b*) View of Woodhall. A very slight sketch. Inscribed *View of Woodhall.*
Pencil; $1\frac{3}{8} \times 2\frac{1}{8}$ in.

(*c*) A Country Church. Very slight sketch.
Indian ink; $\frac{3}{4} \times 1\frac{1}{4}$ in.

(*d*) Peasants Travelling. A man on a pony, followed by his wife and child, passing under a tree. Inscribed *Very early effort of Thomas Bewick.*
Pencil and Indian ink wash; $3\frac{3}{8} \times 4\frac{7}{8}$ in.

(*e*) Vignette. Two Highlanders talking to a man on a horse by a stream. Inscribed *Very early effort. T. Bewick, Newcastle.*
Pencil and Indian ink wash; $2\frac{5}{8} \times 4\frac{3}{8}$ in.

(*f*) Vignette. A man watering two horses in a stream.
Pencil and Indian ink wash; $2\frac{1}{2} \times 3\frac{3}{4}$ in.

46. Five on one mount, roy., viz. :—
(*a*) A Horse-race. Slight sketch.
Pencil; $1\frac{5}{8} \times 3\frac{1}{4}$ in.
Engraved.

(*b*) A Huntsman.
Pencil; $1\frac{1}{4} \times 2\frac{7}{8}$ in.

(*c*) Circus Riders.
Indian ink; $4\frac{1}{8} \times 4\frac{1}{4}$ in.
Engraved by T. Bewick.

(*d*) A Horse's Head.
Water colours; $1\frac{1}{2} \times 2\frac{1}{4}$ in.
Engraved.

(*e*) Vignette. A whale disgorging a galloping race-horse and jockey.
Indian ink; $1 \times 1\frac{3}{4}$ in.
Engraved with additions.

47. Five on one mount, roy., viz. :—
(*a*) A Device. Neptune riding a dolphin
Pen and ink; $1\frac{1}{2} \times 1\frac{1}{2}$ in.

(*b*) A Coat of Arms.
Indian ink; $2\frac{1}{8} \times 2\frac{1}{8}$ in.
Engraved.

(*c*) A Trade Card. A curtain with lion and unicorn, and in reversed letters *Taylor and Parker, Chymists* [to the] *Prince of Wales. Newcastle*
Pen and ink; $2\frac{1}{2} \times 3\frac{5}{8}$ in.

(*d*) A Device of Four Dolphins.
Pen and ink; $1\frac{1}{2} \times 1\frac{1}{2}$ in.

(*e*) The same Device enclosing a Coat of Arms.
Pen and ink; $1\frac{1}{2} \times 1\frac{1}{2}$ in.

48. Four on one mount, roy., viz.:—
(*a*) VIGNETTE. A boat at sea.
Indian ink wash; $1\frac{1}{4} \times 1\frac{5}{8}$ in.
Engraved as tailpiece to the Field Lark, 'British Birds,' 1826, Vol. I., p. 217.

(*b*) A LLAMA. Inscribed *La Vigogne.*
Pencil and slight wash; $3\frac{1}{2} \times 3\frac{3}{4}$ in.

(*c*) A LLAMA.
Pencil and slight wash; $3\frac{1}{2} \times 3\frac{3}{4}$ in.

(*d*) ADVERTISEMENT CARD FOR JONES AND PARKER'S CIRCUS. An acrobat leaping through a barrel on to a horse's back; beneath: Mr. Rickett's Night. On Thursday, 31 Decr. Box No. 1789. Inscribed, *Thomas Bewick, delt. Jones and Parker's Circus, Scorth*(?), *Newcastle.*
Indian ink; $3\frac{7}{8} \times 2\frac{5}{8}$ in.

49. Four on one mount, roy, viz.:—
(*a*) STUDIES OF HEADS OF SOLDIERS AND SCOTCHMEN. Inscribed *Portraits by Thomas Bewick.*
Pencil and pen; $3\frac{3}{4} \times 1\frac{3}{4}$ in.

(*b*) A BRIG IN HARBOUR. In an oval.
Water colours; $2\frac{1}{2} \times 3$ in.

(*c*) A JOCKEY RIDING A RACE-HORSE.
Pencil; $1\frac{3}{8} \times 2\frac{1}{8}$ in.

(*d*) DEVICE. A parrot on a gauntlet.
Pencil; $2 \times 1\frac{3}{4}$ in.
Engraved as tailpiece to the Lanner in 'British Birds,' 1826, Vol. I., p. 19.

50. Two on one mount, roy., viz.:—
(*a*) HEAD OF A ZEBRA.
Pencil; $2\frac{5}{8} \times 2\frac{3}{4}$ in.

(*b*) A FIELD MOUSE. Inscribed *Thomas Bewick, delt.*
Water colours; $5\frac{1}{2} \times 7\frac{3}{8}$ in.

All presented by Miss Isabella Bewick, March, 1882.

BEWICK, William (b. 1795, d. 1866). Painter; born at Darlington, and practically self-taught; started at twenty for London; was received as pupil by Haydon, and from 1820 began to exhibit pictures in his master's grandiose manner; painted portraits at Darlington 1824–5; sent to Rome to copy Michel Angelo's frescoes for Sir T. Lawrence; returned to London 1829, and retired after 1840 in failing health to his native county.

1. PORTRAIT OF WALTER SAVAGE LANDOR. Head and shoulders, the face nearly full, turned slightly l. Inscribed in pencil *Walter Savage Landor*, and in ink *Done at Florence, Sept. 12th*, 1826.
Pencil on drab paper, heightened with white: imp., $22\frac{1}{8} \times 16\frac{5}{8}$ in.
This portrait shows Landor at the age of 51, during the most active period of his life, when he was living at Florence, engaged on the Imaginary Conversations.

2. PORTRAIT OF SIR JAMES MONCRIEFF. Head and shoulders, full face, the eyes turned rather to the r. Dated *Dec.* 30, 1824, and inscribed *James Moncrieff.*
Pencil on drab paper, heightened with white; imp., $20\frac{1}{8} \times 14\frac{3}{8}$ in.
Sir James Wellwood Moncrieff, afterwards Lord Moncrieff (b. 1776, d. 1851), was called to the Scottish Bar 1799, and made a judge 1829; a celebrated advocate, and one of the best judges of his time.

3. PORTRAIT OF JOHN COMERFORD. Head and shoulders, three-quarter face turned r. Signed *Bewick, fecit. J. Comerford.*
Black and red chalk on drab paper, heightened with white; imp., $21 \times 16\frac{3}{8}$ in.
John Comerford (b. 1762, d. 1832), was a miniature painter at Dublin, much esteemed in the early years of this century.
All the above were purchased May, 1887.

BIGG, William Redmore (b. 1755, d. 1828). Painter; pupil of Penny; studied at the Royal Academy, and elected A.R.A. 1787, R.A., 1814; popular in his day for his pictures of domestic subjects.

1. Cottage in a Landscape. A cottage l., with trees behind; two figures and a donkey at a fence near it; in the foreground r., a pond.
   Pencil; $9\frac{3}{8} \times 7\frac{1}{4}$ in.
   Inserted in Vol. VI. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

BIGOT, Charles (worked about 1820–1850). Topographical draughtsman: biography unknown.

Drawings in the Crace Collection of London Views.

1. The First House in St. Margaret's Parish, High Street, Kensington. Copied in 1849 from a drawing by John Salway, 1811.
   Water colours with pen outlines; $4\frac{3}{4} \times 5\frac{1}{4}$ in.
2. The King's Arms Tavern, the Entrance to Kensington Palace, and the Conduit. As they appeared in 1811. Drawn 1849.
   Water colours with pen outlines; $4\frac{5}{8} \times 8\frac{1}{8}$ in.
3. The Summer House in Kensington Gardens. From the back. Drawn 1849.
   Water colours with pen outlines; $4\frac{3}{8} \times 3\frac{3}{4}$ in.
4. Entrance to the Park at Kensington, 1811. From outside the Park. Drawn in 1849.
   Water colours with pen outlines; $4\frac{3}{4} \times 14\frac{1}{4}$ in.
5. Half-way House between Kensington and London, 1811. Drawn 1831.
   Water colours with pen outlines; $4\frac{3}{4} \times 9$ in.
6. Prince's Gate on the Site of the Half-way House, 1848. Drawn 1849.
   Water colours with pen outlines; $4\frac{3}{4} \times 9$ in.
7. The Old White Hart Inn, Knightsbridge, 1849.
   Water colours; $3\frac{7}{8} \times 5\frac{7}{8}$ in.
8. The Cannon Brewhouse, the Old White Hart Inn, and the Houses from thence to the Chapel at Knightsbridge, in 1811.
   Water colours with pen outlines; $5\frac{1}{2} \times 24$ in.
9. View of the Houses from the Chapel to the Conduit, Knightsbridge, in 1811.
   Water colours with pen outlines; $5\frac{1}{2} \times 25$ in.
   Nos. 1—9 are in Portfolio X.
10. Wigley's Museum at Spring Gardens, Charing Cross. With the entrance to St. James's Park l. Drawn in 1820.
    Pencil and sepia; 5×6 in.
    In Portfolio XI.
11. The New Buildings Erected upon the Site of the Old Chelsea Bun House, 1850.
    Water colours; $6 \times 9\frac{1}{2}$ in.
    In Portfolio XIII.
12. Box Entrance to Covent Garden Theatre, in Bow Street, 1808.
    Water colours; $5\frac{1}{2} \times 8$ in.
    In Portfolio XVIII.
13. Old Houses on the West Side of Little Moorfields, pulled down 1854. Drawn in 1849.
    Water colours with pen outlines; $5\frac{3}{4} \times 6\frac{1}{4}$ in.
14. The Old Houses adjoining the Church, in Fore Street, Cripplegate.
    Water colours with pen outlines; 4×6 in.
    Nos. 13 and 14 in Portfolio XXV.
15. Old Houses on South Side of Long Lane, Smithfield, 1849.
    Water colours with pen outlines; $7\frac{1}{2} \times 19$ in.
    In Portfolio XXVI.

16. Old Houses in Field Lane, 1850; now taken down.
Pencil and monochrome wash; 5½ × 6 in.

17. Houses in Field Lane and the Building of New Farringdon Street, 1850.
Pencil and monochrome wash; 5½ × 6 in.
Nos. 16 and 17 in Portfolio xxvii.

18. The Jew's Harp Public House in Marylebone Park in 1784; now pulled down.
Water colours; 4 × 6 in.

19. High Street, Marylebone, 1848.
Water colours with pen outlines; 4½ × 6 in.

20. The Old Rose of Normandy Public House, Marylebone, 1840.
Water colours with pen outlines; 4½ × 3½ in.

21. The New Rose of Normandy Public House, Marylebone, 1850.
Water colours with pen outlines; 4½ × 3½ in.
Nos. 18–21 in Portfolio xxx.

22. The Old House and Entrance to Vauxhall Gardens. Copied in 1850 from a drawing made in 1751.
Water colours with pen outlines; 9 × 10 in.

23. New Entrance to Vauxhall Gardens from the Newington Road in the Summer of 1850.
Water colours with pen outlines; 7½ × 9 in.

24. The Same Entrance in the Winter of 1850.
Water colours; 4½ × 7 in.
Nos. 22–24 in Portfolio xxxv.

25. The Armourers' and Braziers' Old Hall in Coleman Street; pulled down 1840. Copied from a drawing at the Hall.
Water colours; 6 × 11 in.

26. The Armourers' and Braziers' New Hall; rebuilt 1841.
Water colours; 5 × 7 in.
Nos. 25 and 26 in Portfolio xxxvii.
All purchased November, 1880.

BIRD, Edward (b. 1772, d. 1819). Painter; born at Wolverhampton, and self-educated; painted and taught drawing at Bristol; exhibited from 1809 at the Royal Academy; elected A.R.A. 1812, and R.A. 1815; painted genre subjects, and, later, historical pictures.

1. Portrait of J. M. W. Turner, R.A. Profile of head and shoulders, looking r.; apparently drawn when Turner was in middle life.
Pencil; roy. upr., 4½ × 3¼ in.
Purchased May, 1894.

BLACKLOCK, William James (b. 1815 [?], d. 1858). Painter; chiefly of north country landscapes; born near Carlisle; worked in London, exhibiting at the Royal Academy and elsewhere from 1836 till 1855, when ill-health obliged him to give up painting and return to Cumberland. He died at Dumfries.

1. Weir at Henley. A dark tree in the centre grows above the weir, down which the water pours from the r.; on the near bank a boy and girl, the boy with a fishing rod. Signed and dated *W. J. Blacklock*, 1842 (?)
Water colours; roy. upr., 8¾ × 12⅝ in.
Purchased at the Percy sale, May, 1890.

BLAKE, Robert (b. 1762, d. 1787). Engraver and designer; youngest and favourite brother of William Blake, by whom he was taught, and with whom he lived at 27 Broad Street till his early death.

1. Imaginative Composition. A group of aged men and a mother with her baby in her arms, gazing in terror from the edge of a cliff towards a storm, the fringe of which with inky cloud and ragged lightning advances r.
Indian ink wash and pen outlines; imp., 13¼ × 18¼ in.

Purchased from H. H. Gilchrist, Esq., June, 1894.
This composition was used by William Blake in one of his earliest attempts at etching in relief. A unique impression of this etching, in which the figures are fewer and the whole design improved, is in the department. *See* Gilchrist's 'Life of William Blake,' Vol. I., p. 58.

BLAKE, William (b. 1757, d. 1827). Painter, engraver, and poet; born in London, and learnt drawing at Pars' drawing school; apprenticed 1771–78 with James Basire, the engraver; engraved throughout his life for booksellers, but his chief work was done from his own designs, illustrating his own text, and sold by himself; produced also a great quantity of designs which were not engraved, and a certain number of pictures, the best known of which was the Canterbury Pilgrims, exhibited by itself 1809; lived 1800–4 at Felpham on the Sussex coast, but except for this resided continually in London; had a great influence on Linnell, Samuel Palmer and Calvert, and later, on men like Rossetti. A large, though not complete, collection of Blake's illustrated books is in the department.

1. The Whore of Babylon. The Woman, wearing a mural crown, sits on the seven-headed Beast, a monster of dull crimson flesh and almost human form, half of whose horned faces look down gloating upon a battle of armed men, while half are turned back in question to the Woman. She with her left hand points to the flight of figures issuing in circling smoke from the cup in her right, and with cup and trumpet rushing down to mingle in the battle. Signed and dated *W. Blake, inv. and del.*, 1809.
Water colours over Indian ink, with pen outlines; roy., 10¾ × 8⅞ in.

Purchased in March, 1847.

2. Letho Similis. A female figure reclining asleep with an expression of ecstasy on her face upon a tomb, inscribed *Letho Similis*; l., two shadowing trees spring among the flowers of the foreground.
Water colours; roy., 8¾ × 1¼ in.

Purchased December, 1853.
Mr. W. M. Rossetti (Gilchrist's 'Blake,' 1863, Vol. II., p. 237) says that the design, apart from the tomb, "seems certainly not to be the handiwork of Blake; indeed, the authorship of the entire work may be questioned." The doubt appears justified.

3. The Resurrection of the Dead. Design for titlepage. Above, on each side of a space left blank for a title, are two angels, one holding the scales, the other sheathing the sword; a third rushes downward with a key to unlock the grave, from which l., a mother with her sons and daughters rises in the air wondering; and r., a father and young children raise their hands in joy at their deliverance from the burst fetters. Signed and dated 1806, *W. Blake, inv.*
Indian ink wash, slightly tinted, with pen outlines; roy., 17⅞ × 13⅜ in.

Purchased July, 1856.
Mr. W. M. Rossetti, who describes this drawing in his Catalogue (List I., No. 70), wrongly identifies it with the design made for the Dedication to Blair's 'Grave,' and rejected by the publisher Cromek (see Gilchrist, Vol. I., p. 205). That design is called by Cromek in his letter of May, 1807, "the *sketched* vignette dedn."; it is now in the department, and described *infra*. No. 38. The present drawing was, however, made at the time when Blake was busy over the 'Grave,' and was probably at one time intended for the book.

4. The Fertilization of Egypt, after Fuseli. The dog-headed Anubis standing astride the stream of Nile with hands uplifted to the Dog-star, at whose rising the river, represented by a winged figure with outspread arms in the distance, begins also to rise.
Indian ink wash; roy., $7\frac{3}{4} \times 5\frac{7}{8}$ in.
Purchased May, 1863, at the Bicknell Sale.
Engraved by Blake in 1791, as an illustration to Darwin's 'Botanic Garden,' after a sketch by Fuseli, which is also in the department. Blake's engraving is mounted opposite this drawing.

5. Daniel: after a print from Michelangelo's fresco in the Sistine Chapel.
Indian ink, with pen outlines; roy., $9\frac{5}{8} \times 6\frac{7}{8}$ in.

[6–8.] Copies from Prints after Michelangelo's Frescoes over the Windows of the Sistine Chapel, illustrating the Genealogy of Christ.

6. *Ob.* Group from the Ceiling of the Sistine Chapel: after a Print from Michelangelo. A mother with child standing on her knee; the father behind. In the original fresco it is a man who holds the child.
Indian ink, with pen outlines; roy., $9\frac{5}{8} \times 6\frac{7}{8}$ in.

Rev. Another Group from the same Ceiling. A woman asleep with her head fallen on her knee, a child behind.
Indian ink, with pen outlines.

7. *Ob.* Figure from the same Ceiling. An old man meditating.
Indian ink, with pen outlines; roy., $9\frac{5}{8} \times 6\frac{7}{8}$ in.

Rev. Another Figure from the same Ceiling. A seated man seen in full face. Inscribed in Blake's handwriting *The Reposing Traveller.*
Indian ink, with pen outlines.

8. *Ob.* Figure from the same Ceiling. A woman spinning.
Indian ink, with pen outlines; roy., $9\frac{1}{2} \times 6\frac{3}{4}$ in.

Rev. Mother and Child from the same Ceiling.
Indian ink, with pen outlines.
On each of these copies from prints after Michelangelo is a note, stating them to be Blake's work, vouched by Frederick Tatham, one of the friends of Blake's later years.

9. Pan Teaching a Boy to Play on the Pipe; from an Antique. Inscribed *Drawn by William Blake, after the antique. Supposed for some work. Frederick Tatham.*
Indian ink, with pen outlines; roy., $8\frac{3}{8} \times 6\frac{5}{8}$ in.

10. Illustration to Hayley's Ballads: The Child in the Eagle's Nest. A mother stretching out her hands to rescue her baby from an eagle which has carried it to his nest on the high rocks.
Pencil sketch; roy., $7 \times 5\frac{1}{2}$ in.
Engraved by Blake in 'Hayley's Ballads,' 1805, p. 22.

11. A Sheet of Figures, after George Cumberland, imitated from Greek Vases.
Pen and ink; roy., $\times 16\frac{1}{2}$ in.

12. Another Sheet of Similar Figures.
Pen and ink; roy., $10\frac{7}{8} \times 16\frac{3}{8}$ in.
On each of these two drawings is a note by Mr. Tatham, stating them to be by Blake, "I suppose from Mr. Cumberland's designs for engraving." George Cumberland's 'Thoughts on Outline Sculpture,' &c., London, 1796, contains engravings by Blake after Cumberland's designs, but these are not engraved. See *infra* under Cumberland. Nos. 5–12 were purchased from Mr. Frederick Tatham, October, 1867.

13. Sketch for 'Nelson guiding Leviathan.' A naked man standing on a serpent, whose twisting coils completely frame his figure; the serpent is devouring a man, half-swallowed between its jaws.
Pencil sketch; roy., 11½ × 10½ in.
Blake painted a tempera picture of this subject, called by himself 'The Spiritual Form of Nelson guiding Leviathan, in whose wreathings are enfolded the Nations of the Earth.' It is now in the possession of T. W. Jackson, Esq., of Worcester College, Oxford, and is described in Blake's own descriptive catalogue (Gilchrist, Vol. II., p. 120), with its companion picture of 'Pitt guiding Behemoth,' now in the National Gallery.

14. Allegorical Design. The released soul of a man embracing his wife and children; two angels with keys standing by l.
Rough pencil sketch; roy., 8⅞ × 11⅝ in.
Nos. 13 and 14 were presented by John Deffett Francis, Esq., November, 1873.

15. A Man and Woman Warming Themselves at a Fire. The nearly naked figures kneel l.; behind them, through tree trunks, open country.
Indian ink wash, slightly tinted; roy., 7⅛ × 5⅞ in.

16. Design for 'Ahania.' A female figure (Ahania), with hands clasped in grief, sitting between the knees of a colossal bowed figure (Urizen), whose hands rest on her head.
Pencil sketch; roy, 6¼ × 5⅛ in.
Etched as frontispiece to 'Ahania' (1795). Reproduced in Ellis and Yeats' 'Works of William Blake,' 1893, Vol. III.

17. Spirits of Fire. Ecstatic forms floating with uplifted arms in great tongues of flame.
Pencil sketch; roy., 11¾ × 9¾ in.

18. Academical Study. A man standing nude, with arms raised, seen from behind.
Pencil; roy., 13¾ × 8⅞ in.

19. Sketch for 'The Soul Exploring the Recesses of the Grave.' The Soul, a figure with a taper, exploring the arched hollow of the grave, in which a corpse lies among flames, while the Body stands above on earth.
Rough pencil sketch; roy., 10 × 5½ in.
The completed design was engraved by Schiavonetti as the seventh plate to Blair's 'Grave,' 1808.

20. Design for a Book Illustration. A bearded man embracing a woman; both kneeling on a rich carpet with a flowered curtain behind them.
Indian ink; roy., 7⅝ × 6⅛ in.

21. Allegorical Design. A naked figure reclining on a couch and raising his head to receive the message of a winged form (Mercury?) descending swiftly with a wand out of a cloud.
Red chalk over pencil; roy., 14⅜ × 10½ in.

22. Illustration to Milton: "As Daphne was Root-Bound." Daphne transformed into a tree.
Pencil sketch; roy., 7⅜ × 6¼ in.

23. An Angel Awaking the Dead with a Trumpet. The angel rushes down and the dead rise amid bursting flames at the sound of his trumpet.
Pen and sepia wash; roy., 4⅝ × 3⅝ in.

24. God Speaking to Adam and Eve. They sit side by side looking up l.
Indian ink; roy., 7⅜ × 6 in.

25. A Sketch. A naked figure rushing headlong with arms outstretched.
Pencil sketch; roy., 6¾ × 4½ in.

26. Illustration to 'Paradise Lost,' Book VI.: The Warring Angels. Satan falling backward l.; Michael r., sheathing his sword. Battling angels, with shields and spears, behind.
Pencil sketch; roy., 9⅞ × 11⅞ in.
Damaged and once torn in two.

27. Allegorical Design. An aged man walking with arms supported on the shoulders of a young man and young woman, each accompanied by a child.
Indian ink with pen outlines; roy., 6¼ × 7⅛ in.

28. Sketch for One of the Designs in 'Jerusalem.' A naked figure, "Hand" or "Reason," walking wrapped in flames with head turned back towards a woman, "Jerusalem," or "Imagination," r., who looks on him in horror.
Pencil; roy., $6\frac{3}{4} \times 9\frac{1}{4}$ in.
Etched in 'Jerusalem' (1804), p. 26.

29. Is all Joy Forbidden? An old man with head bowed over a book on his lap, seated, with children mourning round him (Urizen and his daughters?). Above: *Is all Joy Forbidden.*
Pencil sketch; roy., $9\frac{1}{8} \times 10\frac{3}{4}$ in.

30. Ruth in the Cornfield (?). A field with standing corn beside which is a woman stooping to glean, and a man whom three kneeling figures address in supplication; some buildings l., and other figures in the distance r.
Pen sketch and Indian ink wash; roy., $5\frac{1}{2} \times 8\frac{1}{2}$ in.

31. Illustration to the Apocalypse. St. John kneeling in awe before a vision of God, from whose mouth issues a sword.
Indian ink; roy., $12\frac{1}{8} \times 7\frac{5}{8}$ in.

32. *Ob.* Sketch for a Titlepage. At each side of a space left for the title are angels blowing trumpets, and, beneath, a rough indication of clouds and rain. Inscribed *Angels to be very small, as small as the letters, that they may not interfere with the subject at bottom, which is to be a stormy sky and rain, separated from the angels by clouds.*
Rough pencil sketch; roy., $15 \times 10\frac{3}{8}$ in.

Rev. Design for a fan. An oval with Cupid and Psyche. Not by Blake.
Water colours.

33. Pity. A figure, riding on a horse which rushes across the sky, receiving in its arms a naked child; beneath, the newly-delivered mother lies supine among bulrushes. Suggested by the lines in Macbeth:

> "Pity, like a naked, new-born babe
> Striding the blast, or Heaven's Cherubim horsed
> Upon the sightless couriers of the air:"

lines written by Mr. Tatham on the drawing.
Rough pencil sketch; roy., $16\frac{1}{2} \times 11\frac{1}{4}$ in.

Nos. 13–33 were presented by John Deffett Francis, Esq., December, 1874.

34. Pity. Another study of the same subject differing somewhat from the last, and more resembling the colour-print described in Rossetti's Catalogue (Gilchrist, Vol. II., List I., No. 218), which has been mounted with it.
Rough pencil sketch; roy., $10\frac{3}{4} \times 16\frac{5}{8}$ in.

Purchased from H. H. Gilchrist, Esq., June, 1894.

35. 'The Ancient of Days putting a Compass to the Earth.' A white-haired figure stooping within a crimson orb of light to define, with a pair of immense compasses, the circumference of the world.
Water colour with pen outlines; roy., $11\frac{3}{4} \times 7\frac{3}{8}$ in.
A favourite subject with Blake. The same design, somewhat modified, forms the frontispiece to 'Europe,' 1794.

36. A Sheet of Studies. Various nude figures, the principal one, in the centre, being that of a youth standing on clouds, with head turned back and upward to the sun.
Red chalk; roy., $7\frac{7}{8} \times 5\frac{1}{4}$ in.
These are studies for the titlepage of the 'Visions of the Daughters of Albion,' 1793.

37. A Sheet of Studies for 'America.' Five floating figures; a female figure seen from behind, holding a wand: a man with a wand; two figures falling, with hands clasped behind their heads, and a winged form shooting an arrow downward. Inscribed, in nearly obliterated writing, *for America.*
Pen and ink; roy., $11\frac{5}{8} \times 6\frac{3}{4}$ in.
The first of these studies appears on the titlepage of 'America' (1793); the second on the 1st page of the prophecy after the Preludium; the third and fourth on the 3rd; and the last on the 2nd page.

Nos. 35—37 were purchased at the W. B. Scott sale, May, 1885.

38. Design for the Dedication to Blair's 'Grave.' A gate of gold, with green branches drooping over it, toward which the Soul floats wondering, with a key in either hand, while on the earth the Body is stretched asleep. Inscribed above in Blake's handwriting *To the Queen;* and, beneath that, the first words are just decipherable of the dedicatory verses by Blake, prefixed to the book:—

> "*The Door of Death is made of gold,*
> *That Mortal Eyes cannot behold;*
> *But, when the Mortal Eyes are clos'd,*
> *And cold and pale the limbs repos'd,*
> *The Soul awakes; and wond'ring, sees*
> *In her mild Hand the golden Keys,*" &c.

Pen and ink, lightly washed with colour; roy., 11⅞ × 9⅜ in.
This design was not engraved, having been rejected by the publisher Cromek. *See* No. 3.

39. The Valley of Death: an Illustration to Blair's 'Grave.' A cave with many recesses in which the dead repose; from the mouth of it descends a rocky winding stair, down which come various figures, old and young; on the topmost stair stands an angel with ruddy wings and garments, holding a lamp. At the mouth of the cave is a building, where a wife laments over her husband, from whose body the soul ascends, and beyond are numerous figures on the rocky and steep paths of life. Signed *inv. W. B.*
Water colours, tinted over Indian ink, with pen outlines; roy., 9½ × 10⅛ in.
This design was not engraved. Plate II. of the 'Grave' is called 'The Descent of Man into the Vale of Death,' and contains some of the same groups and single figures, moving down a similar rocky stair, but there are no recesses with the dead, nor any angel; and the whole composition is much simpler.

40. Illustration to Job. Job and his wife seated side by side, with their children on either side of them; above, a vision of God in the whirlwind.
Pencil and Indian ink wash; roy., 11 × 8⅝ in.
This seems to be a first thought for the last design but one of the Job (1825), entitled 'There were not found Women fair as the Daughters of Job;' but it differs very much from the engraving.

Nos. 38–40 were purchased from H. H. Gilchrist, Esq., June, 1894.

41. Academical Study. The nude figure of a youth standing, directed l., the right arm extended and the face turned full, with a pensive expression.
Black chalk; imp., 18⅞ × 14⅝ in.

Presented by John Deffett Francis, Esq., April, 1878.

42. The Lazar-House of Milton: called by Blake "The House of Death." On a mat lie three victims of disease, two of them staring in rigid misery, the third writhing in torment; a fourth raises himself on his elbows to gaze fearfully at the form of Death, who, with eyes closed and beard streaming into tongues of flame, broods on a cloud from which arrows dart; a scroll hangs between his outspread arms. Beneath the cloud r., a fifth victim lies prone, his head bowed to the ground; and in front, Despair, a massive hairless form of dull green flesh with an iron barb in his hand, gazes down on the tortured figures with cruel lips and impassive eyes. Signed and dated *W. Blake*, 1795.
Water colours over oil colours;* atl., 18⅝ × 23¼.
Described in W. M. Rossetti's Catalogue, No. 17, List I. The design was suggested by the passage in 'Paradise Lost,' Book X., ending,

> "Dire was the tossing, deep the groans, Despair
> Tended the sick, busiest from couch to couch;
> And over them triumphant Death his dart
> Shook, but forbore to strike."

Purchased at the W. B. Scott sale, May, 1885.

* The blotted groundwork of this design was produced by pressing oil colours between two sheets of millboard: when this was dry, it was coloured up and completed in water colours. This is in fact a 'Monotype.' See Gilchrist, Vol. I., p. 420.

43. An Album of Sketches: All in pencil except a few specified in their place.

(1) (*a*) Rough figure Sketches; one, a female figure playing a lyre on clouds; another, a male figure playing a pipe.

(*b*) A Mother seated clasping her Child on her Knees.

(2) (*a*) Jehovah among Clouds.

(*b*) A recumbent Figure over which a Woman stands: beside her, a figure with outstretched arm; above, a crescent moon.

(3) (*a*) Very slight and indistinct: a figure seated under a tree, &c.

(*b*) Very slight: a woman lying on a recumbent body near a gate; two figures looking on: perhaps Britannia fainting on Albion's body. ('Jerusalem,' 94.)

(4) Rough and shadowy; a figure with r. arm outstretched, walking beside a car under a crescent moon.

(5) A Woman leaning from Clouds to receive a Child from the Arms of its Mother.

(6) A Figure suspended by the Arms to a Rock; l., a standing figure weeping; r., a crouching female figure.

(7) (*a*) A Figure in flight with Hands clasped in front.

(*b*) Another Figure in flight. Inscribed *by William Blake, vouched by Frederick Tatham.*

Nos. (1)–(7) were purchased from Mr. Frederick Tatham, October, 1867.

(8) (*a*) Hamlet administering the Oath to his Friends. A figure standing with drawn sword, beside two kneeling figures also with drawn swords raised.

(*b*) Rough sketch: A figure standing with arms uplifted.

(9) *Ob.* Sketch for design on the titlepage of 'America' (1793). A woman bending over a dead body in a storm of rain.

Rev. Two Designs: A mother with a distaff at a table with her husband and two sons; and, An old man in long robes seated in meditation.

(10) (*a*) A Wood, in which a woman lies supine on the ground, l., two genii whispering at her ears, while a figure standing before her, r., sends two more genii towards her.

(*b*) Two massive seated Forms with bowed Heads; before them, r., a frailer standing figure.

Upr., 8½ × 11 in.

Perhaps the same design as that described in Rossetti's Catalogue, List II., 144.

(11) (*a*) A Man moving away, with Cloak thrown over his Shoulder.

(*b*) *Ob.* Illustration to Dante's 'Inferno,' Canto III., 52-69. The 'cattivi' following the whirling flag, and harried by wasps and hornets; Acheron beyond. (Very rough sketch.)

Rev. Illustration to the 'Inferno,' Canto IV., 7. Dante and Virgil on the brink of Limbo, 'della valle d'abisso dolorosa.'

(12) (*a*) A seated Figure rejecting the Comfort of a Woman who comes towards him.

Signed *W. B.*

(*b*) Iris: a Figure with wide Peacock Wings.

The figure occurs in 'Jerusalem,' p. 14.

(*c*) A Male Figure grappling with great Clouds.

(13) *Ob.* An old Man kneeling at the Bedside of a Woman; four figures standing l.

Rev. Various rough Pencil Sketches of Faces, &c.

The sketches on both sides of this sheet seem to be by Robert rather than by William Blake.

(14) (*a*) *Ob.* Lady Macbeth, with Candle and Dagger; the sleeping form of Duncan r. Inscribed *Had he not resembled my Father, I had done it.*

Rev. Another Study for Lady Macbeth's Figure; and another figure, apparently an angel.

(*b*) Cain fleeing from Abel's dead Body, his Hands pressed to his Brow. Inscribed *First thought of Cain. F. T.* (Frederick Tatham).

(15) (*a*) "How I Pity." Two crouching figures beneath a seated majestic form. Inscribed "*How I pity.*"

(*b*) A throned King, with armed Guards on either side of him, addressing with Hand uplifted a prostrate Figure before him.

(*c*) Chaining of Orc. A naked man and woman standing above a figure fettered to the earth; the woman weeping.

(16) (*a*) A naked, half kneeling Figure (Orc?), addressed by another.

(*b*) The Journey of Life. A youth, seen from behind, ascending a rocky path, a staff in his hand. Inscribed *The Journey of Life.* Almost identical with the figure in 'Jerusalem,' p. 97.

(17) "Hamlet and the Ghost." A naked kneeling figure, to whom a form, half seen, appears in a cloud rising from the earth. (By Robert Blake?) Rough pencil sketch, dashed with water colour.

(18) (*a*) Satan watching the Endearments of Adam and Eve. They sit in a bower, and he holds the serpent above them.

Probably a sketch for the design of the same subject described in Rossetti's Catalogue, List I., No. 75 d.

(*b*) *Ob.* A very roughly blocked out Design, the centre of which is a figure walking with outstretched arms and averted head, like the figure in 'Jerusalem,' p. 26, or 'Urizen,' p. 3.

Rev. Sketch for the titlepage of an unfinished book, 'Visions of Eternity,' the title surrounded with various figures and floral ornaments.

(19) (*a*) Return, Alpheus! Illustration to Milton's 'Lycidas.' The River God seems to lift up his head from shadowy waves, while the Vales at the Muse's call scatter flowers. Inscribed *Return, Alpheus.* (Very rough sketch.)

(*b*) Illustrations to 'Paradise Lost.' The Archangel seated r., narrating the story of the Creation to Adam and Eve seated opposite him.

(20) (*a*) Sketch for an Ecce Homo. Pilate presenting Christ to the people. Inscribed *Behold your King.*

Perhaps a sketch for the design described in Rossetti's Catalogue, List I., No. 197.

(*b*) *Ob.* Study for the Design to Blair's 'Grave'; Christ descending into the grave.

Rev. A Female Figure walking, with arms uplifted wide, and looking back.

(21) (*a*) *Ob.* Illustration to Job: the sons of God appearing before the Lord. Perhaps a first thought for Plate II. of Blake's 'Job.'

Rev. Illustration to the 'Inferno,' Canto V. 4–12. Minos girding himself with his tail. Very slight sketch.

(*b*) A great Serpent with tormented Forms entangled in his Folds.

(22) (*a*) A very slight and shadowy Sketch of two standing Figures.

(*b*) *Ob.* A Sheet of rough Sketches in eight Compartments, containing each one or two figures, except one which is blank.

Rev. Six similar Compartments, with similar figures.

(23) (*a*) A Man sending away a Woman who protests with a deprecating Gesture.

Pen and ink over pencil. (Probably not by Blake).

(*b*) A Sort of Garden, over the vast wall of which great cedars thrust their branches: in the centre, a walled well, surrounded by young trees, and with a ladder leaning on it; and r., the figure of a man.

Indian ink wash with pen outlines. (? By Blake).

Nos. (8)–(23) were presented by J. Deffett Francis, Esq., November, 1873, and December, 1874.

Attributed to Blake.

Ob. THE HEAD OF AN OLD MAN WITH A BEARD AND A CAP OVER LONG HAIR: on each side of this study, a female figure lightly sketched, and some small roughly pencilled figures at the side.
Pen and ink over pencil, partly tinted; roy., $8\frac{1}{4} \times 7\frac{3}{4}$ in.

Rev. THE LOWER PART OF A STUDY FOR A COMPOSITION; a girl, with a child at the door of a house, coming out to meet a girl with a pitcher; below, some pencil studies of arms and legs.
Indian ink, with pen outlines; roughly sketched, and partly washed with red.

Presented by Sidney Colvin, Esq., October, 1885.

BLAKEY, Nicholas (worked about 1752–1778). Designer and engraver; born in Ireland, but worked chiefly in Paris; best known by his designs for prints of English History, published 1752.

1. DESIGN FOR A BOOK-ILLUSTRATION. A woman, with weeping children clinging to her, supporting a dying girl, to whom the vision of a saint appears bearing in her hand a burning heart.
Pencil; roy., $5\frac{1}{4} \times 3$ in.

Purchased at the Bicknell sale, May, 1863.

BLORE, Edward (b. 1787, d. 1879). Architect and artist; born at Derby; began early to make architectural designs for county histories; was employed by Sir Walter Scott, 1816, in the building of Abbotsford; had a large practice as architect, and had a considerable share in the Gothic revival.

1. VIEW IN TICKENCOTE CHURCH, NEAR STAMFORD, RUTLANDSHIRE. A richly ornamented Norman arch, with a font, l., leading into a small chapel.
Indian ink; roy., $8\frac{1}{8} \times 9\frac{3}{8}$ in.
Purchased May, 1877.

2. THE HALL OF A MANSION. A large and lofty hall, with arched and decorated ceiling, and fireplace above which are two coats of arms between Corinthian pilasters; two gentlemen and two ladies are being shown the room by a servant.
Water colours; atl., $18\frac{1}{8} \times 23\frac{7}{8}$ in.

Purchased June, 1869.

BODEN, Samuel Standige (b. 1826, d. 1882). Landscape painter; born at Retford, worked in London; exhibited at Suffolk Street; a close follower of De Wint, some of whose unfinished drawings he completed for the market.

1. A FARMSTEAD. A man riding along a winding road from the open country; a small cottage r., and a larger one on the other side of the road, with trees about it and a rick, and a pond in front with cattle. Signed *Boden.*
Water colours; roy., $8\frac{3}{8} \times 16\frac{1}{8}$ in.

Purchased June, 1886.

BOITARD, Louis Philippe * (worked about 1738–1760). Engraver and designer; born in France and a pupil of La Farge; brought to England by his father, and engraved after Canaletto, Panini and others, beside designing and engraving a number of vignettes and illustrations, and some portraits.

* Boitard's second name is always given as Pierre; but on a print of the Pantheon after Panini he signs himself *Ludovicus Philippus.*

1. VILLAGE DANCERS. A young man and woman dancing with joined hands in the foreground; behind, a group of men and women drinking at a table, with a fiddler r. and piper l.; a house l. and trees r. beyond.
   Water-colours and Indian ink, with pen outlines; roy., $8\frac{3}{4} \times 6\frac{5}{8}$ in.
   Purchased August, 1853.

2. ORATOR HENLEY PREACHING IN THE 'TEMPLE OF REBELLION.' The interior of Henley's Chapel in Newport Market; he preaches from a pulpit l. adorned with fleur-de-lys, between two windows; a floating devil holds a noose and a crown over his head; beneath him the pews are crowded, and outside them, in the foreground, are standing groups of men and women, among them a man with a long stick and a dog; r. are steps leading to the gallery, which is also thronged. An ornamental border encloses the sides and top of the design.
   Indian ink with pen outlines; roy., $6\frac{3}{8} \times 10$ in.
   Engraved in reverse and published, without name of designer or engraver, Dec. 10, 1746. In the print an additional figure, Jack Ketch, is introduced on the steps of the gallery, holding out a book, inscribed, *Coup de' Grace*; this figure is roughly added in pencil on the drawing. On the border at the top of the engraving is *The Brazen Face'd O—R or Popish Incendiary*, on a scroll; and beneath under *The Temple of Rebellion* are verses beginning:

   H—y exalts his Voice, his arms extends
   And Blasphemy with Treason madly blends, etc.

   Quoted in full in the Catalogue of Satirical Prints in the British Museum, No. 2823, where the print is described and annotated. John Henley was born 1692 at Melton Mowbray, and educated there and at Cambridge; was ordained 1716 and came to London 1721, but, owing to his eccentricities, was obliged to leave the Church, and set up as an independent preacher in Newport Market. He was supposed to have Jacobite leanings, and on December 4, 1746, was arrested, but was not tried. The present drawing was made on that occasion (cf. a similar satire by Hogarth, Oratory Chappel). Henley died in 1756.
   Purchased June, 1862.

BOL, Cornelis (worked about 1660). Painter; born in Holland, visited England before the Great Fire, views of which he painted, as well as some views of buildings.

1. THE CASTLE AT GRAVESEND. A small castellated building l. on the shore of the Thames, in which are a few boats and a ship r.; the castle surrounded with a pallisade, above which are some cannon; a flag floats from a round tower nearest the water.
   Indian ink with pen outlines; roy., $3\frac{3}{4} \times 7\frac{1}{4}$ in.
   Purchased December, 1859.

BONINGTON, Richard Parkes (b. 1801, d. 1828). Painter and lithographer; born near Nottingham, but worked almost wholly in France; studied under Louis Francia at Calais, and under Gros in Paris, where his water colours soon made him famous; after 1824 painted also in oils, and worked with Delacroix; visited Venice, then settled in Paris; fell ill and came over to consult a doctor in London, where he died. Bonington had a very great influence on the modern landscape art of France, and was the first to show the French the capabilities of water colours.

1. ROUEN, FROM THE RIVER. The Cathedral as it appeared before the fire of 1822, rising above old crowded roofs; in the foreground, the quay with boats and shipping.
   Water colours and reed pen; roy., $16 \times 10\frac{7}{8}$ in.
   Lithographed, with modifications, by Bonington. The lithograph is placed with the drawing. Etched by F. Short, in the Portfolio, 1888, Vol. 19.
   Purchased July, 1859.

2. The Death of Queen Katharine: Shakespeare's 'King Henry VIII.,' Act IV., Scene II. The queen sits faint and dying in her chair, two maids sitting near with heads hung down, and courtiers whispering together behind.
   Water colours; roy., $4\frac{5}{8} \times 3\frac{3}{8}$ in.
   Purchased June, 1870.

3. (*a*) A Gipsies' Camp. Gipsies round a fire under a tree; a rough sketch.
   Pen and Indian ink wash; roy., $1\frac{1}{2} \times 2\frac{7}{8}$ in.

   (*b*) View in a French Town. View down a street, with a tall tower l., and the façade of a church in front.
   Pen and sepia, slightly washed with Indian ink; roy., $3\frac{7}{8} \times 3$ in.
   Presented by John Deffett Francis, Esq., December, 1874.

4. *Ob.* View in a Town of the Low Countries. A sheet of water, with a canal opening on it l., bordered by houses, which stretch along the water r.; a sailing boat, half-seen, with yellow rudder, in the foreground. A calm sunny morning.
   Water colours; roy., $9\frac{1}{8} \times 13\frac{5}{8}$ in.

   Rev. A Dutch hay-boat and rowing boats; and part of a boat with figures.
   Pencil.

5. Distant view of a Castle. Open country with round towers of a castle on rising ground in the blue distance; in the foreground, r., a tree.
   Water colours; roy., $2\frac{5}{8} \times 4\frac{1}{4}$ in.

6. (*a*) A Procession coming out of a Church. A door in a Gothic church, from which priests in white robes issue; while three darkly-clad figures wait without, two of them kneeling.
   Water colour sketch; roy., $4\frac{1}{2} \times 3\frac{1}{2}$ in.

   (*b*) Figures at the Door of a Church. Two figures in dark robes waiting for a priest at the door of a Norman church.
   Water colour sketch; roy., $4\frac{1}{2} \times 3\frac{1}{2}$ in.

7. View in Bologna. A square, which a procession is crossing, with the two leaning towers rising to blue sky against a massive cloud.
   Water colours and reed pen; roy., $8\frac{3}{8} \times 5\frac{1}{2}$ in.
   Nos. 4–7 were purchased June, 1885.

8. (*a*) Part of a Ship's Mast.
   Pencil; roy., $1\frac{7}{8} \times 3\frac{3}{4}$ in.

   (*b*) Study of Barrels.
   Pencil; roy., $2\frac{5}{8} \times 5\frac{1}{8}$ in.
   Presented by Mrs. Barclay, July, 1889.

9. London Bridge. The bridge seen in perspective from the Southwark side, just above it.
   Water colours; roy., $7\frac{1}{4} \times 5\frac{1}{8}$ in.
   Purchased May, 1893.

10. Album of Sketches and Studies. In pencil or pen and ink, a few in water colours.

    (1) A Dismasted Man of War.

    (2) Study of Fishing-boats.

    (3) Study of a Boat.

    (4) Boats at Ghent.

    (5) Stone Statues from an Ancient Building.

    (6) Study of Costume; the right leg and arm of a man in seventeenth century dress.

    (7) (*a*) Study of Costume; a page's brocaded doublet.

    (*b*) Study of Architectural Ornament; an angel.

    (8) (*a*) Figure Study. A man seated at a table, looking up.

    (*b*) Two Stone Figures of Saints.

(9) (*a*) Study of Costume. 'Seigneur de la Cour de Charles VIII.'
Water colours.

(*b*) Studies of Costume in the 15th Century. 'Jean de Weredin, Seneschal de Haynault,' and a lute player.
Water colours and pencil.

(10) A Sheet of Figure Studies.

(11) (*a*) Two Figures of Mediæval Dress. From carvings.

(*b*) A Girl with a Broad Straw Hat, seated.

(12) Two Stone Figures. A man and a woman.

(13) Studies from Stone Figures.

(14) Costume Studies. Actors of the 13th century.

(15) Costume Study. A lady of the 16th century.

(16) A Knight in Chain Armour.

(17) Studies of Carved Stone Figures at Bruges.

(18) Studies of Mediæval Religious Costume. From statues.

(19) Madonna and Child. From a statue.

(20) (*a*) Studies of Mediæval Costume. From statues.
Water colours.

(*b*) Illustration to a Book. A lady introducing a gentleman to another lady.
Sepia and Indian ink.

(21) A Palace at Milan.

(22) Studies of Costume. An Italian page, 1485, and a knight in armour.

(23) Study of Armour. Back view of a man on horseback in an inlaid suit.

(24) Studies of Pieces of Armour, etc.

(25) Studies of Armour.

(26) Armour of 1540.

(27) Breastplates and Thigh Pieces.
Water colours.

(28) (*a*) An Angel. From a carving.

(*b*) Figure Study.

(29) Sketch of a Harbour. Inscribed *Porte de Francois I^er^ au Havre, R. B. P.*

(30) Figure Studies. Bound captives.

(31) Figure Studies. Women in various attitudes.

(32) Figure Studies. A man with wife and children; and a statue of Plenty.

(33) Figure Study. A man half-dressed seated with legs crossed.
Pencil and white chalk on grey paper.

(34) Sketch on the Banks of a River.

(35) A Sheet of Figure Studies.

(36) Old Gabled House at St. Omer. Signed *R. P. B.*

(37) Part of a Ruined Church "at Grâville, Nr. Honfleur."

(38) Old Houses at Besançon. Signed *R. P. B.*
Purchased in February, 1857, at the Utterson sale.

11. An Album of Sketches. In pencil.

(1) Studies of Hounds.

(2) French Peasants.

(3) A Peasant in a Broad Hat.

(4) A Pair of Cart-horses.

(5) A Waggon on a Country Road.

(6) Ruins on a Hill.
(7) French Peasant Women in a Kitchen.
(8) Two Studies of a Man lying down.
(9) Studies of French Peasants marketing. Partly washed with water colours.
(10) Labourers in Broad Hats.
(11) Peasants Filling Sacks.
(12) Women Praying.
(13) Group at Prayer in a Church.
(14) Peasant Women.
(15) Bagpipe Players.
(16) French Peasants.
(17) A Bullock Cart.
(18) Studies of Peasants.
(19) A Tinker with his Wife and Daughter.
(20) View in a Town on a Canal.
(21) View in a Narrow Street.
(22) A Street of Gabled Timber Houses.
(23) A Girl sewing in a Room.
(24) The same Girl seated.
(25) A Lady with Needlework on her Knee.
(26) The same, seated on a Sofa, working.
(27) Group of Pack-asses.
(28) Group of Sailors.
(29) Labourers at Dinner.
(30) A Lady seated.
(31) A Girl sewing.
(32) A broad River with low Banks.
(33) Ferry Boat on a River.
(34) A Gothic Corbel, and Inscriptions, etc.

Purchased May, 1896.

BONNER, George Wilmot (b. 1796, d. 1836). Wood-engraver and designer; born at Devizes, educated at Bath, worked in London.

1. Adam and Eve. Eve kneeling beside Adam, who sits on a bank under a tree, and trying to rouse him from despair.
Sepia; roy., 4 × 2¾ in.

Presented by John Fîllinham, Esq., June, 1857.

BONNER, Thomas (worked about 1763–1807). Engraver and designer; born in Gloucestershire; drew and engraved numerous illustrations for topographical works, and some for novels, and published the 'Copper-plate Perspective Itinerary.'

1. Sir John Falstaff marching to Coventry. Along a road through a wood Falstaff leads his rabble, who troop down in drunken disorder from the r., some drinking at a stream as they pass.
Indian ink and sepia, with pen outlines, very slightly tinted; oval, roy., 10¾ × 14¼ in.

2. Falstaff and his Companions Robbed at Gadshill. A hilly landscape with a wooded cliff overhanging the road on which the encounter takes place. Falstaff sprawls on his back and his companions take to their heels, while Prince Hal and Poins seize the money and threaten them with cudgels.
Indian ink and sepia, with pen outlines, very slightly tinted; oval; roy., 10½ × 14⅛ in.
Purchased October, 1878.

BOOTH, W., Lieut.-Col., R.E. (worked about 1780–1817). Amateur; biography unknown.

1. View in the Tower of London, 1817. The square in which Anne Boleyn was beheaded, with the chapel in front, the guard house l., and the storehouse for arms r. The various buildings are lettered, and a key to the letters given above. Inscribed *Rough view in the Tower of London*, 1817. *By Lt.-Col. W. Booth, &c.*
Water colours and Indian ink; roy., 9⅛ × 13½ in.

2. 'Part of the Moorish Castle, Gibraltar, 1780.' Low buildings with tiled roofs at the base of a hill, r., on which are the bastions of the Moorish Castle; l., the bay, with shipping, seen above the roofs, and the hills of San Roque beyond. Signed *W. Booth.*
Water colours and Indian ink, with pen outlines; roy., 8½ × 26 in.
Nos. 1 and 2 were purchased in September, 1886.

3. Gibraltar in 1782. View of the rock from the w., with the harbour in front and ships lying in it, among them a British man-of-war; r., a felucca, and, beyond, the hills of the Barbary Coast.
Water colours and Indian ink; roy., 8¾ × 18¾ in.

4. Coast of Barbary from Europa Point, Gibraltar, 1780. Ramparts of a fort, with sentinels and the British Flag flying l., looking over the straits, dotted with numerous British ships, to the Barbary mountains.
Water colours and Indian ink; roy., 8¾ × 18⅝ in.
Nos. 3 and 4 were purchased in October, 1886.

BOTHAM, William (worked about 1800–1830). Born at Ollerton; exhibited a landscape at the Royal Academy in 1807, and was then living in London; afterwards taught drawing at Nottingham: Dr. Percy, the well-known collector, was his pupil.

1. Bolsover Castle. Grassy, partly wooded hills, crowned with the extensive buildings of the castle, the main tower towards the l., the light coming on the front towards the r., and leaving the fronting wall in shadow. Signed and dated *W. Botham*, 1804 (?)
Water colours; roy., 10⅝ × 18⅛ in.
Purchased August, 1890.

BOUGH, Samuel (b. 1822, d. 1878). Painter; born at Carlisle; self-educated in art, employed as scene-painter 1845, but soon left this for landscape, though he never entirely gave up the practice; lived the last twenty years of his life at Edinburgh, and was a member of the Royal Scottish Academy.

1. View of a Manufacturing Town. A railway and works by the side of a river, crossed by a bridge in the distance r.; on the further side a confused multitude of factories and tall chimneys, with smoke blown thick across the sky, illumined by the rays of a pale sun.
Water colour sketch; roy., 7¼ × 12⅝ in.
Purchased June, 1886.

BOURGEOIS, Sir Peter Francis, R.A. (b. 1756, d. 1811). Painter; by descent a Swiss; pupil of De Loutherbourg; elected R.A. 1793, and had considerable success as a painter, chiefly of landscape, but is now more known by his bequest of pictures to Dulwich College.

1. The Child in the Pannier. A donkey with panniers, in one of which is a child: a girl walking by the side, r., steadies the pannier with her hand; l., some sheep.
   Pencil and stump, touched with sepia in foreground; roy., 8¼ × 11¾ in.
   Purchased July, 1856.
   From the Esdaile Collection.

2. Study of Cattle. Two cows on a slope, one standing, the other lying down; a sheep l.
   Water colour and body colour sketch on drab paper; atl., 19½ × 15¾ in.
   Purchased July, 1877.

BOURNE, James (worked about 1800–1810). Painter; exhibited at the Royal Academy between 1800 and 1809, and did a good deal of topographical work, chiefly of the North of England.

1. The Cottage in the Lane. A lane winding under trees past a cottage, with high steps leading to the door; a rivulet crosses the foreground, and two boys pass down the lane towards a sheet of water, on which is a small sailing boat, seen through the stems of the trees.
   Water colours over Indian ink; roy., 12⅞ × 9⅜ in.
   Purchased October, 1867.

2. View in Borrowdale. A view of the dale, enclosed by hills and ending in the mass of Scafell; at a little distance, l., the village and church of Rosthwaite, in a hollow among trees. Signed *J. Bourne.*
   Water colours over Indian ink; roy., 6⅜ × 9⅛ in.

3. View at Llangollen. A valley through which flows the Dee, opening on a view of mountains, one of which rises full in front; a man walks on a path by the side of the stream. Signed *J. Bourne.*
   Water colours over Indian ink; roy., 6¼ × 9¼ in.
   Nos. 2 and 3 were purchased December, 1868.

4. Helmsley Bridge, Yorkshire. A view on the banks of a stream, which flowing from under a bridge, r., winds away again under trees into the distance, r.; in the foreground a group of tall elms, and under them a man speaking to a woman and child. Signed *J. Bourne.*
   Water colours over Indian ink; roy., 6⅛ × 9⅛ in.
   Purchased October, 1886.

5. View near Knaresborough, Yorkshire. A stream with a mill at a little distance l., and bushes thick along its banks, which rise r. into high overshadowing cliffs; from the foreground r., a path, with two figures ascending it, climbs the wooded slope.
   Water colours over Indian ink; roy., 15⅜ × 12½ in.

6. Landscape with Figures. A cottage with another beside it on the further side of a stream, which passes under a road r.: two girls pass up the road which winds past the cottages, and two children come down it; the whole scene framed with trees.
   Water colours over Indian ink; roy., 11¼ × 16½ in.
   Nos. 5 and 6 were purchased August, 1889.

7. Album of Drawings in Indian ink tinted with water colours inserted, in place of the published aquatints, in a copy of 'Interesting Views of the Lakes of Cumberland, Westmoreland, and Lancashire. By James Bourne, London.' (Undated.)
   (1) Windermere, from one of the Islands, looking to the N.
   (2) Esthwaite Water, from the Church Close.

(3) Rydal Water, from the W. Side.

(4) Derwentwater, from the Road to Lodore.
(Drawings of Newlands and of Buttermere, referred to in the text, are missing.)

(5) Derwentwater by Moonlight.

(6) Ullswater.

Purchased May, 1890.

BOWLES, John (worked about 1720). Publisher and designer; probably also an engraver; published 'Prospects of the Cathedrals' of England and Wales, 'Several Prospects' of London and of Royal Palaces, etc., in 1723, and republished these with larger views in a folio in 1724; some of the plates in the latter book were engraved by Thomas Bowles, but most have no engraver's name. Probably some were by the publisher, John.

1. The North View of the Entrance into St. James's Park through Queen's Square, Westminster. A view down the street now called Queen Anne's Gate. The above title, signed *by Jno. Bowles*, is on a scroll in the upper part of the drawing.
Pen and ink with Indian ink wash; 12 × 13⅞ in.
Inserted in Vol. vii. of the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

BOYNE, John (b. between 1750 and 1759, d. 1810). Painter and engraver; born in Ireland; articled to William Bryne, the landscape engraver, and tried various occupations; best known as a caricaturist.

1. The Quack Doctor. An old woman bringing a girl to the quack, who leans on a crutch and examines a bottle held up in his left hand; a young girl stands by them holding a doll. L. a man taking off his hat to the quack's assistant; r. a boy talking to a servant girl. Signed *J. Boyne, in^t. del.*
Water colours over Indian ink; roy., 10⅞ × 14 in.

2. King Lear. Head and shoulders, with wisps of straw in his hair, and a staff in his hand. Signed *Boyne.*
Black chalk and water colours, with pen; roy., 8⅞ × 6¾ in.
One of a series of Heads from Shakespeare's Plays.

Both purchased May, 1890, at the Percy sale.

BOYS, Thomas Shotter (b. 1803, d. 1874). Painter and lithographer; born at Pentonville; articled to George Cooke, the engraver, but took up painting under Bonington in Paris, and exhibited there and in London. His 'Picturesque Architecture, &c.' (1839) and 'London as It Is' (1843), are in the department.

1. Sunset in the Fields. Wide fields with a few trees and a windmill rising in the near distance against a ruddy sunset, striped with cloud. Signed *T. B.*
Water colours; roy., 3⅜ × 4⅝ in.

Purchased April, 1888.

2. Bridge at Monmouth. A stone bridge over a river with a low building on it, l., and an old house r. with balustraded roof rising dark against the watery light of a stormy sunset; on the near side of the house, a high wall and stairs down to the river bank, where a man and a woman are packing a horse with coloured stuffs. Signed and dated *T. Boys*, 1831.
Water colours; imp., 13¼ × 17¾ in.

Purchased May, 1870.

3. Paris, from the Seine. View looking up the river; the Isle de la Cité with the Palais de Justice r., the tower of St. Jacques above the houses l., and the Pompe rising between two bridges in the middle distance. Signed and dated *T. Boys*, 1833.
   Water colours with some body-colour, and reed pen outlines; ant., 14¾ × 29⅞ in.

4. Boulevard des Italiens, Paris. The street is seen in perspective, running towards the r., from an open space at the corner of a cross street; lamps hang from ropes across the street, lined with autumnal trees, and several groups of people are in the foreground. Signed and dated *Thos. Boys*, 1833.
   Water colours, with some body-colour; ant., 14¾ × 23⅝ in.

   Nos. 3 and 4 were purchased October, 1870.

BRANDARD, Robert (b. 1805, d. 1862). Engraver, etcher, and painter; born in Birmingham; came to London, 1824; practised as a landscape-engraver, and was employed on Turner's 'England' and 'English Rivers'; exhibited a number of oil and water colour landscapes at various galleries between 1831 and 1858. A set of etchings by him is in the department.

1. The Windmill. A windmill, l, on some rising open ground, on which sheep are feeding; close by it a standing and a sitting figure; r., a thatched building, and in the distance a wide common.
   Water colours; roy., 6½ × 10 in.

   Purchased May, 1876.

2. Brading Church, Isle of Wight. The church stands towards the l., in the midst of its large graveyard, the wall of which runs r. towards the village houses, past two weather-beaten trees and a rick. Signed *R. Brandard*, 1833.
   Water colours; roy., 6¼ × 9¾ in.
   Purchased October, 1881.

BRANDOIN, Charles (worked about 1768–1772). Painter; born in Switzerland; painted water-colour views of Rome and neighbourhood, and afterwards views in England.

1. Porte de Marteray, Lausanne. A stone gate of one arch with a high tiled roof seen at a short distance towards the l.; the street runs through it from the foreground; a mill r. with trees in an open space between it and the wall; houses l., with a goat near two women at a door; under the arch a horseman driving two oxen and a sheep. Signed, *Brandoin.*
   Water colours over Indian ink; roy., 7 × 9¼ in.
   Purchased May, 1890, at the Percy sale.

BRANWHITE, Charles (b. 1817, d. 1880). Painter; son of Nathan Cooper Branwhite; born at Bristol and worked there, first as a sculptor, afterwards as a landscape painter in water colours, and became a member of the Old Water Colour Society in 1849; his style was much influenced by his friend, W. J. Müller.

1. Near Clevedon, Somerset. A cluster of moss-grown boulders and furze, and wind-beaten stunted trees, against a stormy sky with clouds blowing up from the dark purple distance. Signed *C. B.*
   Water colours and body colours; roy., 9 × 13⅜ in.

2. Watermill near Criccieth, N. Wales. The mill stands l., on the bank of a stream, the main current of which sweeps round r., under trees and bushes, to the l. beyond the mill. Signed *C. B.*
   Body colours and water colours on drab paper; roy., 11¾ × 17½ in.
   Purchased June, 1894, from C. Brooke Branwhite, Esq.

BRANWHITE, Nathan Cooper (b. 1775, d. 1857). Miniature painter and stipple engraver; father of Charles Branwhite; pupil of Isaac Taylor; worked at Bristol.

1. Portrait of Robert Southey. Head and shoulders, nearly full face, turned slightly l.
   Indian ink; oval; roy., 6⅛ × 4¾ in.
2. Scene at Piol-y-Cwn, near Abergavenny. A rocky stream, with trees on either bank, and a mountain rising beyond. Signed with monogram.
   Sepia; roy., 6⅞ × 11¼ in.
3. View in North Wales. A dark view, with early dawn breaking on moor and trees and a rocky stream; a fisherman on the stream's bank in the foreground. Signed with monogram.
   Indian ink, with lights scratched out; roy., 4⅞ × 8⅜ in.
   Nos. 1–3 were purchased July, 1878.
4. Portrait of James Johnson, of Bristol. An old gentleman in an arm-chair, one hand holding a book, the other thrust in his coat, the face turned nearly full and smiling. Signed: *Branwhite delt.*
   Indian ink, highly finished; roy., 9 × 8 in.
   James Johnson was master of St. Peter's College, Bristol.
5. Portrait of Johann Gaspar Spurzheim. The phrenologist, a man in middle life, standing behind a table as if about to begin a lecture; a skull on the table by his side.
   Indian ink, highly finished; roy., 8⅝ × 6⅞ in.
   Nos. 4 and 5 were purchased June, 1894, from C. B. Branwhite, Esq.

BRANWHITE, Nathan II. (worked about 1840). Painter and engraver; elder brother of Charles, and son of N. C. Branwhite; died young.

1. Portrait of Robert Southey. A copy from the portrait by N. C. Branwhite (supra, No. 1), with more finish but less spirit.
   Indian ink and white; roy., 9½ × 7⅝ in.
2. Portrait of Walter Savage Landor. Landor leans back in his chair, his pen in his hand, as if thinking out a poem or imaginary conversation. Signed on the margin *N. Branwhite, Ju.*
   Indian ink and white, highly finished; roy., 10⅝ × 9⅛ in.
   Both purchased June, 1894, from C. B. Branwhite, Esq.

BRAY, Gabriel, Captain (worked about 1785). Amateur painter; exhibited two pictures at the Royal Academy in 1785.

1. View at Lincoln. Gothic ruins and trees on a hill, with glimpses of the cathedral and castle beyond. In the foreground two seated figures sketching.
   Water colour sketch; roy., 9¼ × 11⅛ in.
2. Kirkoswald Castle, Cumberland. The ruins, more extensive than at the present day, of Kirkoswald Castle, on the Eden; trees and bushes growing round and about the ruins.
   Indian ink sketch; roy., 7⅛ × 11⅞ in.
   Both purchased May, 1857.

BRIGGS, Henry Perronet, R.A. (b. 1793, d. 1844). Painter; born at Walworth, studied and exhibited at the Royal Academy; elected R.A. 1832; painted historical subjects and portraits.

1. Study of a Man's Head. The head of a beardless old man in a kind of helmet, with eyes turned toward the r. Signed *H. P. Briggs, R.A.*
   Black chalk on drab paper, heightened with white; roy., 10¾ × 8¾ in.
   Purchased July, 1878.

2. The Rape of Proserpine. Pluto, with Proserpine in his arms, urging his chariot into the dark mouth of Hades; behind, the despairing forms of Proserpine's companions.
Oil sketch on paper; 7⅝ × 5½ in.

Inserted in Vol. VIII. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

BRIGHT, Henry (b. 1814, d. 1873). Painter; born at Saxmundham, Suffolk; began painting as a profession at Norwich, under the influence of the Norwich painters; worked in London for most of his life, but travelled constantly; painted landscape, and was a friend of Turner and Stanfield.

1. Landscape with Wooden Bridge. A wooden bridge over a stream, with a thatched cottage on the high bank r., backed by a great group of elms. Signed *H. Bright*, 1841 (?).
Black chalk on drab paper, heightened with white; roy., 9⅛ × 12¾ in.

Purchased February, 1869.

2. Landscape Studies. Three studies of Gothic ruins and trees.
Black chalk, with some white, blue and red chalk, on grey paper; roy., 9¼ × 16¾ in.

3. Studies of Buildings. A Gothic arch in a ruin, and dormer windows in a thatched house. Signed with monogram.
Black chalk, slightly touched with white and red chalk, on grey paper; roy., 11¼ × 15 in.

4. Studies of Buildings. A chimney and gable, and a Norman arch in a ruin. Signed with monogram.
Black and white chalk, very slightly touched with red and blue chalk, on grey paper; roy., 11⅛ × 17½ in.

5. Studies of Buildings. Corner of a gabled house, and a round tower among trees. Signed with monogram.
Black and white chalk, with a little blue and red chalk, on grey paper; roy., 11 × 15⅞ in.

6. Winter Landscape. A low thatched cottage and sheds, snow covered, with two pollard willows near a pool r., in a dim landscape.
Black, blue and white chalk, with a touch of red chalk, on grey paper; roy., 7⅝ × 12½ in.

7. A Sheet of Studies. Studies of trees, chimneys, &c. Signed with monogram.
Black chalk with a little white and red chalk, on grey paper; roy., 10⅞ × 18¼ in.

8. A Sheet of Studies. Studies of old windows, chimneys, &c. Signed with monogram.
Black and white chalk, on grey paper; roy., 11⅛ × 16⅜ in.

9. A Sheet of Studies. A cottage with pollard willows, and a lane among trees. Signed with monogram.
Black chalk, with some white and blue chalk, on grey paper; roy., 11⅛ × 17⅞ in.

Nos. 2–9 were presented February, 1877, by John Deffett Francis, Esq.

10. Sunset on the Coast. A beach with a breakwater l., and a yellow sunset, barred with clouds, fading over a calm sea: a few fishing boats on the water, and one on the beach.
Water colours; roy., 8¼ × 13½ in.

11. Sunset over a River. The bank of a broad river which flows down l., from the r. distance, under a red sunset fading behind strips of cloud; l., the opposite bank with a town and windmill. Perhaps the Maas below Rotterdam.
Water colours; roy., 6 × 9¾ in.

Nos. 10 and 11 were purchased at the White sale, February, 1880.

BRIGHTY, G. M. (worked about 1809–1827). Painter and etcher; worked in London, exhibited portraits at the Royal Academy and elsewhere, and designed illustrations for books.

1. Portrait of Charles George Dyer, Printseller. A whole length, youthful figure, in full face, both hands resting on a book upon a table r.; a chair and curtain behind. Signed and dated *G. M. Brighty*, 1816.
   Water colours; roy., 17⅝ × 12¾ in.
   Probably a water colour repetition of the portrait of Dyer by Brighty, exhibited at the Royal Academy in 1815, No. 733.
   Purchased in December, 1876.

BRISTOL, Augustus John Hervey, 3rd Earl of (b. 1724, d. 1779). Amateur; entered the Navy in 1736, and rose speedily in rank, serving with distinction in the Mediterranean under Byng, in the Channel under Hawke, and in the West Indies under Rodney; later devoted himself to politics.

1. A Port on the Mediterranean: Port Mahon(?). A harbour stretching under a hilly shore, covered with trees, scattered buildings, and fortifications along the water; towards the l., on the summit, a church; and below, l., a tall tower springing from a fortified rock; in the harbour an English man-of-war, an English barque, a two-masted barge with oars, and other craft. Signed and dated *Aug^s. Hervey fecit*, 1754.
   Indian ink and water colours; atl., 11¼ × 23⅞ in.
2. English and French Fleets before an Engagement. At some distance a French fleet assembled in a gulf enclosed by two headlands, on which French forces are encamped; the English ships advancing in line, quite near.
   Indian ink slightly touched with water colours; atl., 11½ × 23½ in.
   Both purchased November, 1881.

BRITTON, John (b. 1771, d. 1857). Topographer, antiquary, and draughtsman; born in Wiltshire; in London from 1787 onwards; exhibited architectural drawings at the Royal Academy; best known by his works on the 'Beauties' of the English Counties, and the 'Architectural Antiquities of Great Britain.'

1. Long Bridge, Tewkesbury. The old bridge is seen in perspective from the road leading up to it; in the distance, beyond the open country, are the Malvern Hills; a coach and a few figures on the bridge, and on the banks of the river.
   Water colours over Indian ink; roy., 4¾ × 6½ in.
   Purchased in January, 1886.
2. Elevation and Plan of the Lodge at Cumberland Gate, Hyde Park.
   Pen and Indian ink; 10⅝ × 6¾ in.
3. Elevation and Plan of the Lodge at Stanhope Gate, Hyde Park.
   Pen and Indian ink; 10⅝ × 6¾ in.
4. Tavistock Chapel, 1807. Signed, *J. Britton.*
   Indian ink and water colours with pen outlines; 4⅛ × 6 in.
   Nos. 2 and 3 are in Portfolio ix., No. 4 in Portfolio xxviii. of the Crace Collection of London Views, purchased in November, 1880.

BROCAS, Henry (b. 1766, d. 1838). Painter and engraver; born in Dublin and worked there; had three sons who were painters, one of them also called Henry.

1. Landscape with Figures. A bridge over a stream with rocky slopes on either side, and hilly country beyond; a figure on the bridge and an angler by the water.
   Sepia and burnt sienna; roy., 7 × 9⅞ in.
   Purchased December, 1883.

2. An Oak Tree. A great oak in a twilight field.
Water colours; roy., 17½ × 13⅞ in.

3. Stirling Castle. A castle perched on the edge of a great cliff rising from the plain; in the foreground, l., trees and boulders; r., two cows; the whole sky full of stormclouds casting the landscape into shadow.
Water colours; roy., 13⅞ × 17¾ in.

Nos. 2 and 3 were purchased November, 1885.

4. Dublin from the Phœnix Park. A distant view of Dublin from the bank of the river, which flows from the r. foreground through fields to the city. In the foreground, at the extreme l., a tree, and r., two men sitting on a bank above the stream; at a little distance is a bridge of single arch leading from a road, l., to some buildings near a church on the r. bank. Signed, *H. Brocas.*
Water colours and reed pen; roy., 11¾ × 17 in.
Purchased April, 1897.

BROCAS, Samuel F. (worked about 1810–1820). Painter and lithographer; son of the preceding; worked in Dublin, and did a series of Dublin street views in water colours, of which the drawing described is an example.

1. The New Post Office, Sackville Street, Dublin. The front of the Post Office, with carriages and foot passengers passing along the broad street. Signed and dated *S. F. Brocas, Dublin,* 1818.
Pen and ink and water colours over Indian ink; imp., 11⅝ × 20⅝ in.
Purchased November, 1868.

BROCKEDON, William (b. 1787, d. 1854). Painter; born at Totnes; studied at the Royal Academy, and worked in London, painting chiefly historical subjects; later in life devoted himself rather to scientific inventions than to art.

1. Portrait of John Bacon, R.A.; from a Bust by Bacon's son. The face is in three-quarters, looking r.; throat bare. Inscribed *Sketch from a bust of John Bacon, Esq., R.A., modeled by his son, by Wm. Brockedon for his friend Mr. J. T. Smith, to illustrate his Royal Academy Catalogues.*
Sepia; 8 × 6⅛ in.
Inserted in Vol. viii. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., in November, 1867.

BROCKY, Charles (b. 1808, d. 1855). Painter; born in Hungary; studied at Vienna and Paris; came to London about 1838, and remained there till his death; exhibited portraits and figure subjects at the Royal Academy from 1839–1855.

1. Head of an Old Man in a Fur Cap. A man with white hair and moustache, in profile, looking l.
Red chalk on drab paper, heightened with white; roy., 8 × 6¼ in.

2. Head of a Bearded Man in a Fur Cap. A man with a beard in three-quarter face, looking r.
Red chalk on drab paper, heightened with white; roy., 8 × 6¼ in.

3. Head of a Young Man in a Fur Cap. A young man with moustache, in three-quarter face, nearly profile, looking r.
Red chalk on drab paper; roy., 7½ × 5⅞ in.
Nos. 1–3 were purchased August, 1875.

4. Two on one mount, roy., viz.:—
(*a*) Portrait of John Liston. Head and shoulders in profile, looking l., wearing a high hat. Inscribed, *Liston.*
Black chalk; 5⅞ × 4⅝ in.

(*b*) Portrait of Liston. Head in profile, looking r. Inscribed, *Liston.*
Black chalk and stump; 6¾ × 5½ in.
John Liston, born about 1776, became one of the greatest comic actors of his day. He was connected with the Haymarket, Covent Garden and Drury Lane Theatres successively, playing innumerable parts, among which his 'Paul Pry' was the most famous. He retired in 1837 and died in 1846.
Purchased June, 1889.

5. Mother and Child: a Study for a Picture. A young mother seated on the ground and turned to the l., but with face full, eyes looking down, leaning her l. arm on the ground, holding with her r. arm her naked child, who stands on her lap and clasps her neck. At the r. a study of a child's head, looking up.
Black and red chalks and stump; imp., 15 × 18¼ in.
Purchased August, 1877.

BROMLEY, James (b. 1800, d. 1838). Mezzotint engraver; son of William Bromley; known by his portraits after Hayter and others.

1. Portrait of Charles Warren, the Engraver; after the Bust by W. Behnes. The bust is in three-quarter face, turned l.
Pencil on paper squared down for engraving; 12¼ × 10⅛ in.
Placed with portraits of Warren (b. 1767, d. 1823), who engraved chiefly illustrations to books and was one of the first to engrave successfully on steel. There is a mezzotint in the department, by S. W. Reynolds, of the bust, from precisely the same point of view as that of this drawing. Possibly the attribution to Bromley is incorrect, and the drawing is by Reynolds.
Purchased December, 1850.

BROMLEY, John (worked about 1784–1796). Topographical draughtsman; biography unknown.

Drawings in the Crace Collection of London Views, purchased in November, 1880.

1. The Turnpike Gate and Lodges, Hyde Park; as they appeared when rebuilt from a design by H. Holland, with Apsley House, 1792.
Water colours; 4 × 8 in.
In Portfolio x.

2. House and Museum of the Duchess of Portland in Privy Garden, May, 1796.
Water colours, with pen outlines; 5½ × 9 in.
In Portfolio xvi.

3. The Tower of London: West Front, taken from Tower Street, 1784.
Water colours; 5½ × 14 in.
In Portfolio xx.

BROOKER, J. (worked about 1857). Painter: worked at Bath.

Children with a Donkey. A heath, with a boy riding a donkey, and a girl walking beside. Signed *Brooker.*
Pen and ink and sepia wash; roy., 7¼ × 5⅜ in.
Purchased May, 1890, at the Percy sale.

BROOKES, Warwick (b. 1808, d. 1882). Painter and designer; born at Salford, and worked in Manchester.

1. Landscape, with a Girl feeding Chickens. A girl at a gate l., feeding chickens by the side of a country road which comes curving past a cottage from the distance r., under a row of tall poplars; a man with a waggon and two horses approaching.
Water colours; roy., 13⅛ × 10⅜ in.

2. Spring. A girl holding by the hand a child, who leads a lamb in a string; two children follow behind on the woodland path, above which a rainbow shines. Signed with monogram, and dated *Dec.* 1878.
   Pencil; roy., $11\frac{7}{8} \times 8\frac{7}{8}$ in.

3. Child and Lamb. A child walking in a spring landscape, with a small bucket of water in her two hands; a lamb by her side. Signed with monogram, and dated *Oct. 23rd*, 1878.
   Pencil; roy., $11 \times 8\frac{1}{8}$ in.

4. "A Ring of Roses." A group of children, l., holding hands; two of them are naked, and an elder girl, r., is calling them to the bath; the mother sits behind by a table, against which another child stands. Signed with monogram, and dated *Feb.*, 1878.
   Pencil, on pale buff-tinted paper; roy., $7\frac{1}{8} \times 10\frac{1}{2}$ in.

5. The Girl and the Caged Bird. The corner of a garden among shrubs and trees, to one of which hangs the bird's cage; a girl standing by and talking to it. Signed with monogram, and dated *Sept.* 4, 1859.
   Pen and ink; roy., $8\frac{3}{4} \times 5\frac{1}{2}$ in.

   Nos. 1–5 were purchased December, 1886.

6. Nude Study. A girl, nude to the waist, standing with her elbow on a high table l., her face in profile, turned r. Dated 15 *Dec.*, 1849.
   Pencil; roy., $8 \times 5\frac{5}{8}$ in.

7. Cimabue and Giotto. Cimabue coming upon the boy Giotto drawing a sheep in the flock which he is tending. Giotto sits on a bank l., his dog beside him and his crook and hat on the ground; Cimabue comes upon him past a tree, his mule behind him. Signed *W. B.*, and dated *March 4th*, 1848.
   Pen and ink; roy., $5 \times 3\frac{7}{8}$ in.

   Nos. 6–7 were purchased December, 1887.

BROOKING, Charles (b. 1723, d. 1759). Painter; brought up in the dockyard at Deptford; became a skilful marine painter, but died too young to fulfil his promise.

1. An English Man-of-War. A two-decked ship seen from astern, setting sail on a calm sea.
   Indian ink; roy., $12\frac{5}{8} \times 12$ in.

   Purchased August, 1875.

2. Storm at Sea; after W. van de Velde II. A stormy sea with foam beating over a great rock, r.; a ship, with main and mizzen masts gone, driving before the wind, l., and other vessels in the distance.
   Water colours and body colours over Indian ink; roy., $7\frac{7}{8} \times 11\frac{1}{4}$ in.

   Purchased July, 1876.

BROWN, Ford Madox (b. 1821, d. 1893). Painter and designer; born at Calais; worked under Baron Wappers in Belgium, and in Paris; visited Italy, where he received a stimulus from the works of Cornelius and Overbeck; returning to England, 1846, developed a style of his own in revolt from the accepted principles of the day, influencing and anticipating in some points the 'Pre-Raphaelite' movement, though he never joined the Brotherhood; best known for his series of historical frescoes at Manchester; produced, besides many pictures, chiefly historical, a number of designs for stained glass, &c.

1. The Coat of Many Colours. Jacob, seated on a rude dais under an oak, l., with a servant boy on each side of his chair, one playing on a stringed instrument, tears his robe in grief as he gazes on the coat of many colours held in the hands of three of his sons r., while a dog sniffs at the blood on it. In the background a tent and a man with a camel, and hills and woods beyond. Signed with monogram.
   Pen and ink; roy., 8⅛ × 7⅞ in.
   Engraved on wood by the Dalziels for their Bible Gallery. The subject was afterwards (1865) painted in oils.
   Purchased October, 1893, from Messrs. Dalziel Brothers.

2. Design for a Window: St. John. He stands with pen in his right and book in his left hand, turned r., the eagle perched on branches at his feet.
   Indian ink and reed pen and brush, over pencil; roy., 13½ × 7⅛ in.

3. Elijah and the Widow's Son. The aged prophet descending r. a stone stair, brings in his arms the reanimated child, swathed for burial, and with a garland on its head, to the widow who kneels below with clasped hands raised in joy.
   Pencil; roy., 9¾ × 5⅞ in.
   Engraved on wood by the Dalziels for their 'Bible Gallery.' The oil picture from the same design, painted 1868, is now at South Kensington Museum.

4. Arthur Gabriel Madox Brown, Aged 10 Weeks. A naked baby lying in the arms of its mother, whose hands and lap alone are visible. Inscribed with the name of the artist's child, as above.
   Black chalk and stump; oval; roy., 6⅞ × 9¼ in.
   Study for the picture 'Take your Son, Sir,' begun in 1850, but never finished; and reproduced in F. M. Hueffer's 'Life of Madox Brown.'

5. King René's Honeymoon. The king and queen sitting embraced on a carved oak seat, each with a crown and in rich attire, with parchment plans and manuscripts at their feet.
   Cartoon in brush and sepia; imp., 18¼ × 12¼ in.
   The picture was painted in 1864.
   Nos. 2–5 were purchased June, 1894, at the sale of the artist's property.

BROWN, Peter (worked about 1766–1791). Flower painter; exhibited pictures of animals, birds, shells, &c., at the Royal Academy, but later devoted himself to flowers, and became botanical painter to the Prince of Wales.

1. Study of Camellia Blossom. A spray with four pink blossoms and a bud. Inscribed *Camilia Japanica*; and signed *P. Brown*.
   Water colours and body colour; roy., 11½ × 9⅛ in.
   Purchased November, 1881.

BROWN, W. (worked about 1795–1809). Painter; probably the same as the William Brown who exhibited architectural drawings at the Royal Academy, 1801–1809; drawing master at Durham.

1. View of Durham. Undulating country of wooded hills and fields, with the town lying at some distance in a hollow, and above it, l., on a thickly wooded hill, the cathedral.
   Sepia with pen outlines; roy., 8⅝ × 14⅛ in.

2. Maiden Castle Scar, near Durham. A field, with cattle, sloping under hedgerow trees down to a river r., which winds through meadows past a wooded hill, where a steep 'scar' falls abruptly to the water.
   Sepia with pen outlines; roy., 8⅜ × 13½ in.
   Both purchased February, 1877.

3. Old Entrance to Old Winchester House, Winchester Street, Broad Street. 1829.
   Water colours and Indian ink; 8 × 10¾ in.
   In Portfolio xxv. of the Crace Collection of London Views, purchased November, 1880.

BROWNE, Hablot Knight ("Phiz") (b. 1815, d. 1882). Book illustrator, painter, etcher, and lithographer; born at Kensington; apprenticed to Finden, the engraver; then began work as a painter, which he continued throughout life, though best known by his association with Dickens as illustrator from 1836 onwards, and later with Lever; stricken with paralysis 1867, but continued to work till his death.

1. Girl with Pitcher. A peasant girl standing by a rock, turned l., a pitcher by her feet.
   Tinted in water colours; roy., 6¾ in.
   Purchased July, 1874.

2. The Thread of Life. Two children, a girl and a boy, standing lonely on a hill-top, their arms around each other; above them, in the clouds, the three Fates spinning. Inscribed with the title and signed *H. K. B.*
   Pen and Indian ink on grey paper, heightened with white; roy., 7⅜ × 5 in.

3. 'For'ard, there!' A boggy place among trees, in which a horse has plunged and thrown his rider headforemost; another huntsman comes on him from behind. Inscribed with title and signed *Phiz.*
   Pencil; roy., 10⅜ × 7⅞ in.

4. Hay Romps. A girl on her hands and knees playing with a child who emerges, laughing, from under a haycock; behind, on a seat under a tree, another child reading. Signed *H. K. B.*
   Water colours; roy., 7 × 11 in.

5. Four on one mount, roy., viz.:—
   (*a*) An Amazon with Spear and Quiver, holding her Horse. Signed *H. K. B.*
   Water colours and pencil; round, 3¾ in. in diameter.

   (*b*) A Hunter in Greek Dress, holding his Horse. Signed *H. K. B.*
   Water colours and pencil; round, 3¾ in. diam.

   (*c*) An Amazon on Horseback with Horn and Hound. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.

   (*d*) The Amazon Galloping, Spear in Hand. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.

6. Four on one mount, roy., viz.:—
   (*a*) The Amazon Leaping a Hedge. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.

   (*b*) The Amazon Leaning against her Horse: the hunter riding up behind. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.

   (*c*) The Amazon Fording a Stream. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.

   (*d*) The Amazon Wooed by the Hunter. Signed *H. K. B.*
   Water colours and pencil; round, 4¾ in. diam.
   The six sketches, No. 5 (*c*)-6 (*d*) form a series called 'The (Amazing) Amazon.'

7. The Bathers. A sea shore with young women bathing; one in the water l., and two on the beach behind the cliffs.
   Pencil partly washed with water colours; roy., 10 × 14 in.

8. The Drunken Helot. A street in Sparta, along which a procession of horsemen passes; in the foreground the drunken Helot staggers against a low marble wall, jeered by groups of children at either side; towards the l. a mother draws her girl to her. Inscribed with title and signed *H. K. B.*
   Pencil slightly washed with water colours; with wide margin and scale for enlargement; roy., 10⅛ × 11⅛ in.

9. Two Girls on the Sea Shore. One sits on a rock, with bare head and bare feet; the other standing in the water l., looks back to her.
   Water colours with brush outlines; roy., 5⅜ × 8¾ in.

10. The Young Mother. A young woman kneeling, nude to the waist, embraces her child, who sits on a bank l. Signed *H. K. B.*
Black chalk; roy., 11⅞ × 6⅞ in.

11. "Woa! Emma!" A huntsman, who has had a fall, shouting to his horse, which starts off towards the r. Inscribed with title and signed *Phiz.*
Pencil, slightly tinted with water colours.

12. Waiting for the Return of the Boats. A girl in a light diaphanous dress, blown by the wind, leaning against a rock, with a child by her side; both gazing to sea.
Chalks slightly tinted with water colours; roy., round, 10⅝ diam.

Nos. 2–12 were purchased at the "Phiz" sale, January, 1888.

[13–19.] Drawings in illustration of Lever's novel: 'The O'Donoghue.' Etched by the artist. The title and number, to indicate the order in the book, are on each drawing.

13. Four on one mount, roy., viz.:—
(*a*) Frontispiece: the Reckoning.
Pencil; 8 × 5 in.

(*b*) A Fireside Group.
Indian ink; 7⅞ × 4⅞ in.

(*c*) The Farewell Canter.
Pencil; 8½ × 4⅞ in.

(*d*) Kenny O'Leary Reading the News by Deputy.
Indian ink over pencil; 7½ × 4⅜ in.

14. Two on one mount, roy., viz.:—
(*a*) Sir Archie and the Beggars.
Pencil and Indian ink; 4⅝ × 7¼ in.

(*b*) The Wager.
Pencil; 4¼ × 7¼ in.

15. Four on one mount, roy., viz.:—
(*a*) Terry, Sir Marmaduke and Sybella.
Pen and ink over pencil; 7¼ × 4½ in.

(*b*) Roach's return to the O'Donoghue Castle.
Pen and ink over pencil; 7⅝ × 4½ in.

(*c*) Sir Archie in a Dilemma.
Pencil; 7⅛ × 4½ in.

(*d*) Roach's Conveyancing.
Pencil; 6⅞ × 4⅜ in.

16. Four on one mount, roy., viz.:—
(*a*) Frederick and Mark.
Pencil and Indian ink; 7⅝ × 4⅞ in.

(*b*) The Game of Chess.
Indian ink over pencil; 7⅝ × 4⅞ in.

(*c*) The Cavern.
Sepia over pencil; 7¼ × 4⅜ in.

(*d*) Kerry astonishes Sir Marmaduke.
Sepia over pencil; 6⅛ × 4⅝ in.

17. Four on one mount, roy., viz.:—
(*a*) Good Night.
Sepia over pencil; 7⅛ × 4¼ in.

(*b*) Mark drawing a Cork.
Sepia over pencil; 7⅝ × 4½ in.

(*c*) The Student.
Indian ink over pencil; 7 × 4¾ in.

(*d*) Mark's Exit from the Ball.
Indian ink; 7 × 4¾ in.

18. Four on one mount, roy., viz.:—
   (*a*) The Paper.
   Indian ink over pencil; $6\frac{7}{8} \times 4\frac{5}{8}$ in.
   (*b*) The Wanderer's Return.
   Indian ink over pencil; $7\frac{3}{4} \times 4\frac{3}{4}$ in.
   (*c*) Hemsworth visits Lanty in Prison.
   Indian ink over pencil; $7\frac{5}{8} \times 4\frac{1}{2}$ in.
   (*d*) Sir Archie hears something to his Advantage.
   Indian ink over pencil; $8 \times 4\frac{7}{8}$ in.
19. Four on one mount, roy., viz.:—
   (*a*) The Shealing.
   Indian ink; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*b*) Mark makes a dash at the Soldiers.
   Indian ink over pencil; $7\frac{1}{2} \times 4\frac{1}{2}$ in.
   (*c*) The Escape.
   Pencil; $7\frac{3}{8} \times 4\frac{7}{8}$ in.
   (*d*) Mark recognised by an Old Acquaintance.
   Pencil; $8\frac{1}{8} \times 5$ in.

   Nos. 13–19 were purchased from Joseph Grego, Esq., December, 1890.

BROWNING, F. (worked about 1848). Painter. No biography known.

1. Eastbourne Street, Hastings. A street of old lath-and-plaster red-roofed houses, with a few figures. Signed and dated *F. Browning, Hastings*, 1848.

   Transferred from the Map Room in May, 1881; acquired by the Museum May, 1878.

BRYANT, Joshua (worked about 1795–1810). Painter and engraver; exhibited landscapes at the Royal Academy and British Institution, 1798–1809.

1. Ruins of Drury Lane Theatre after the Fire of 24th February, 1809. Inscribed *Ruins of Drury Lane Theatre as they appeared on the* 1 *March*, 1809.
   Pencil with Indian ink and neutral tint wash; $9\frac{1}{2} \times 14$ in.

   In Portfolio xviii. of the Crace Collection of London Views, purchased in November, 1880.

BUCK, Adam (worked about 1795–1833). Painter; born at Cork; worked in Dublin and London, exhibiting at the Royal Academy and elsewhere a number of portraits, mostly in crayons, some in oil.

1. Illustration to Sterne's 'Sentimental Journey.' Yorick giving his snuff-box to the monk in the inn courtyard at Calais, Madame de L*** standing by. Signed and dated *Adam Buck*, 1801.
   Indian ink, partly tinted with water colour; roy., $6\frac{1}{4} \times 4\frac{1}{2}$ in.
2. Illustration to the 'Sentimental Journey.' Yorick and the *Fille de Chambre* with the novel. "They were two volumes, so I held the second for her, while she put the first into her pocket." Signed and dated *Adam Buck*, 1801.
   Indian ink, partly tinted; roy., $6\frac{1}{4} \times 4\frac{1}{2}$ in.

   Both purchased February, 1869.

BUCK, Nathaniel (worked about 1727–1753), and **Samuel** (b. 1696, d. 1779). Samuel Buck, the more important and productive of these two brothers, worked as engraver and topographical draughtsman in London and in various parts of England; he drew and engraved a series of about 500 views of ruined castles and abbeys, and of cities, helped by his brother Nathaniel, between 1727 and 1753; in this last year the series of various sets, published originally in parts, was completed, and the whole was republished 1774 as 'Buck's Antiquities.' Nathaniel died many years before Samuel.

VIEWS IN NORTH WALES, SOUTH WALES, AND WILTSHIRE, FOR THE 'ANTIQUITIES.'
Indian ink, with reed pen outlines.

1. Two on one mount, imp., viz.:—
   (*a*) SOUTH-EAST VIEW OF ST. DAVID'S CHURCH AND PALACE. Signed, *S. and N. Buck.*
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 416 of the 1774 edition, Vol. II.

   (*b*) SOUTH-WEST VIEW OF ST. DOGMEL'S PRIORY, IN PEMBROKESHIRE. Signed, *S. and N. Buck.*
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 417, Vol. II.

2. Two on one mount, imp., viz.:—
   (*a*) S.E. VIEW OF HAVERFORD WEST PRIORY, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 418, Vol. II.

   (*b*) THE SOUTH-EAST VIEW OF CAREW CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 415, Vol. II.

3. Two on one mount, imp., viz.:—
   (*a*) THE NORTH-EAST VIEW OF PICTON CASTLE, IN PEMBROKESHIRE.
   $8\frac{3}{8} \times 16\frac{1}{4}$ in.
   Plate 427, Vol. II.

   (*b*) EAST VIEW OF TENBY CASTLE, IN PEMBROKESHIRE.
   $8\frac{3}{8} \times 16\frac{1}{4}$ in.
   Plate 428, Vol. II.

4. Two on one mount, imp., viz.:—
   (*a*) THE SOUTH-WEST VIEW OF LANTPHEY COURT, NEAR PEMBROKE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 421, Vol. II.

   (*b*) THE SOUTH-EAST VIEW OF MANNORBEER CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 423, Vol. II.

5. Two on one mount, imp., viz.:—
   (*a*) THE SOUTH-EAST VIEW OF LLAWHADEN CASTLE, IN PEMBROKESHIRE.
   $8\frac{3}{8} \times 16\frac{1}{4}$ in.
   Plate 422, Vol. II.

   (*b*) N.E. VIEW OF HAVERFORD WEST CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 419, Vol. II.

6. Two on one mount, imp., viz.:—
   (*a*) SOUTH-EAST VIEW OF KILGARAN CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 420, Vol. II.

   (*b*) THE SOUTH VIEW OF NARBETH CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 424, Vol. II.

7. Two on one mount, imp., viz.:—
   (*a*) THE SOUTH VIEW OF NEWPORT CASTLE, IN PEMBROKESHIRE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 425, Vol. II.

   (*b*) THE SOUTH-EAST VIEW OF BRECKNOCK PRIORY.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 352, Vol. II.

8. Two on one mount, imp., viz.:—
   (*a*) THE SOUTH-EAST VIEW OF BRECKNOCK CASTLE.
   $8\frac{1}{4} \times 16\frac{1}{4}$ in.
   Plate 351, Vol. II.

(*b*) The South-West View of Llanthew Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 356, Vol. II.

9. Two on one mount, imp., viz. :—
(*a*) The South View of Blaen-Lleveny Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 350, Vol. II.

(*b*) The South View of Penkelly Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 357, Vol. II.

10. Two on one mount, imp., viz. :—
(*a*) The South View of Crickowel Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 354, Vol. II.

(*b*) The South View of Treetower Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 358, Vol. II.

11. Two on one mount, imp., viz. :—
(*a*) The North View of Hay Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 355, Vol. II.

(*b*) The North View of Brunllis Castle, in the County of Brecknock.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 353, Vol. II.

12. Two on one mount, imp., viz. :—
(*a*) The West View of Stratflour Abbey.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 378, Vol. II.

(*b*) The South View of Cardigan Castle and Priory.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 377, Vol. II.

13. Two on one mount, imp., viz. :—
(*a*) The East View of Aberystwith Castle.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 376, Vol. II.

(*b*) The South-West View of Malmsbury Abbey, in the County of Wilts.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 316, Vol. II.

14. Two on one mount, imp, viz. :—
(*a*) The South-East View of Lacock Nunnery, in the County of Wilts.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 315, Vol. II.

(*b*) The South-East View of Wardour Castle, in the County of Wilts. 1732.
$8\frac{1}{4} \times 16\frac{1}{4}$ in.
Plate 317, Vol. II.

Purchased October, 1886.

BUCK, Nathaniel, assisted by J. B. Chatelain (b. 1710, d. 1771), and H. Gravelot (b. 1699, d. 1773). See *infra*, under Chatelain and Gravelot.

1. The North-West View of Caerdiffe. With foreground by Chatelain and figures by Gravelot.
Indian ink and pencil with pen outlines; ant., $11\frac{1}{4} \times 32\frac{5}{8}$ in.
Plate 11, Vol. III.

Purchased March, 1868.

2. The South View of Wrexham. With foreground by Chatelain and figures by Gravelot.
Indian ink with pen outlines; ant., 11⅞ × 31½ in.
Plate 81, Vol. III.
Purchased October, 1872.

BUCK, Samuel.

1. Long View of London from the South side of the Thames.
Indian ink, with pen outlines; 11 × 159¼ in.
Engraved by S. and N. Buck, 1749.
Purchased April, 1886.

BUCKINGER, Matthew (b. 1674, d. after 1729). Draughtsman; born at Nuremberg without hands or feet, but a skilful musician and draughtsman. Caulfield has an account of him in his 'Remarkable Persons,' but wrongly gives the date of his death as 1722.

1. Arms of Douglas of Whiterigs. A coat of arms, with crest above and the motto *Fortis et Æquus*, enclosed in an ornamental border, inscribed *Douglas of Whiterigs.* Beneath, *Aberdeen, February the* 3, 1729: *This coat of arms was drawn and written by Matthew Buckinger, born without Hands or Feet, in Germany, June the* 3*rd*, 1674.
Pen and bistre on vellum; roy., 8⅜ × 6¼ in.
Purchased March, 1851.

BUCKLER, John (b. 1770, d. 1851). Architect and draughtsman; born in the Isle of Wight; practised in London as architect till 1826; was employed to make drawings of ancient buildings in various counties, and published, 1799–1815, aquatint engravings of cathedrals, abbeys, and collegiate churches.

1. East Cowes Castle, Isle of Wight. A view from the lawn, with the bay and craft at anchor seen r., over trees. Signed *J. Buckler*, 1815.
Water colours over Indian ink; roy., 7 × 10¼ in.
Purchased in September, 1886.

2. Ruins of the Cloister, Rochester Cathedral. The wall of the cloister stretching along the side of an enclosed ground, in the centre of which two men are working with pickaxes; l., part of the cathedral. Signed and dated *J. Buckler*, 1805.
Water colours over Indian ink; imp., 13¼ × 19⅝ in.

3. The Nave of Rochester Cathedral. Looking to the West window. With three figures. Signed and dated *J. Buckler*, 1805.
Water colours over Indian ink; imp. (with margin), 21 × 15⅝ in.
Nos. 2 and 3 were purchased January, 1888.

[4–7.] Drawings of Montague House, the old British Museum. Indian ink with pen outlines.

4. Front of the British Museum, from Great Russell Street. Signed and dated *J. Buckler*, 1828.
10⅛ × 15⅝ in.

5. Gateway and Colonnade of the British Museum, from the Quadrangle. Signed and dated *J. Buckler*, 1828.
10⅛ × 16⅜ in.

6. East Wing and Colonnade of the British Museum, from the Quadrangle. Signed and dated *J. Buckler*, 1828.
10 × 14⅛ in.

7. South Front of the British Museum, from the Quadrangle. Signed and dated *J. Buckler*, 1828.
10 × 16 in.

Nos. 4–7 were purchased July, 1860.

[8–23.] Drawings in the Crace Collection of London Views. Water colours over Indian ink, with pen outlines.

8. Whitehall Stairs. From the river. Signed and dated *J. Buckler*, 1831.
11 × 15½ in.
In Portfolio v.

9. South-West View of Kensington Palace. Signed and dated *J. Buckler*, 1826.
11⅛ × 16⅝ in.

10. South-East View of Kensington Palace. Signed and dated *J. Buckler*, 1826.
11⅛ × 16⅝ in.

11. Pavilion in Kensington Gardens, designed by Kent. Signed and dated *J. Buckler*, 1828.
11⅜ × 15¾ in.

12. View of the Greenhouse in the Garden of Kensington Palace. Signed and dated *J. Buckler*, 1827.
11⅜ × 16¾ in.
Nos 9–12 in Portfolio ix.

13. North or Garden Front of Burlington House. Signed and dated *J. Buckler*, 1828.
11 × 15½ in.

14. South or Principal Front of Burlington House. Signed and dated *J. Buckler*, 1828.
11 × 16 in.

15. The East Wing of Burlington House. Signed and dated *J. Buckler*, 1828.
11 × 15½ in.

16. The Colonnade and Gateway of Burlington House. Signed and dated *J. Buckler*, 1828.
10 × 16 in.
Nos. 13–16 in Portfolio x.

17. The North and East Fronts of St. James's Palace, from Pall Mall. Signed and dated *J. Buckler*, 1827.
10 × 15 in.

18. The South Front of St. James's Palace, from the Park. Signed and dated *J. Buckler*, 1827.
10½ × 15½ in.

19. The South and East Fronts of the principal Court at St. James's Palace. Signed and dated *J. Buckler*, 1827.
10½ × 14½ in.

20. The Kitchen Court of St. James's Palace. Signed and dated *J. Buckler*, 1827.
10 × 15 in.
Nos. 17–20 in Portfolio xi.

21. East View of Buckingham Palace and Garden. Signed and dated *J. Buckler*, 1818.
9½ × 14½ in.
In Portfolio xiii.

22. South View of Holland House, Kensington. Signed and dated *J. Buckler*, 1823.
8½ × 12½ in.

23. North-East View of Holland House. Signed and dated *J. Buckler*, 1823.
$8\frac{1}{2} \times 12\frac{1}{4}$ in.
Nos. 22 and 23 in Portfolio xxxvi.

Nos. 8–23 were purchased November, 1880.

BUCKLER, John Chessell (b. 1793, d. 1894). Architect, draughtsman, and etcher; son of the above, and pupil of Nicholson, the water colour painter; published several works on architectural subjects, and was much employed in the restoration of buildings at Oxford and elsewhere. Often confounded with his father; they worked together, and their drawings are frequently very difficult to distinguish.

Drawings in the Crace Collection of London Views. Water colours over Indian ink, with pen outlines.

1. Arlington Street, looking North. Signed and dated *J. C. Buckler*, 1831.
10 × 14 in.
In Portfolio x.

2. The South-East View of Marlborough House, with the additional Storey to the House. Signed and dated *J. C. Buckler*, 1827.
10 × 14 in.

3. The North Front of Marlborough House. Signed and dated *J. C. Buckler* 1827.
$9\frac{1}{2} \times 15$ in.

4. The South-West View of the German Chapel at St. James's. Signed and dated *J. C. Buckler*, 1827.
10 × 15 in.
Nos. 2–4 in Portfolio xii.

5. The Old Foreign Office, etc., Downing Street, from St. James's Park. Signed and dated *J. C. Buckler*, 1827.
$10\frac{1}{4} \times 14$ in.

6. The Treasury and Houses in Downing Street, from St. James's Park. Signed and dated *J. C. Buckler*, 1827.
$10\frac{1}{4} \times 14$ in.
Nos. 5 and 6 in Portfolio xvi.

Purchased November, 1880.

BUCKNER, Richard (worked about 1830–1879). Painter, chiefly of portraits; worked at Chichester; exhibited at the Royal Academy.

1. Carnival Scene in Rome, 1830. Scene at the corner of a street, with groups of people in various disguises; a carriage coming from the r., with two youths throwing confetti, follows another in which sit two ladies, past a stage on which are clowns, one dressed as an elephant. Signed *R^d. Buckner fe.*
Water colours; imp., $12\frac{7}{8} \times 18\frac{1}{4}$ in.

Purchased May, 1890, at the Percy sale.

BULL, Richard (worked about 1740). No biography known.

1. Portrait Group. Four gentlemen sitting at a table; at the head, r., one of them reads a list of names on a paper, while a divine, seated near him, lays his hand on his shoulder; at the foot, l., a gentleman raises his glass. Signed and dated *Rich^d. Bull fecit*, 1740.
Indian ink; roy., $8 \times 12\frac{7}{8}$ in.

Purchased May, 1883.

BULLFINCH, John (worked about 1660–1680). No biography known.

1. Portrait of Sir Christopher Mings. H.L., nearly full face, with sword in a shoulder-belt. At the back of the mount is a piece of paper inscribed *Sr. Christopher Mings: From the Original Painting in the Hands of his Son, Cap: Mings, Super-Intendant at Portsmouth.*
   Indian ink; roy., 10⅞ × 8⅜ in.
   Purchased October, 1852.
   Sir Christopher Mings, or Myngs (b. 1625, d. 1666), vice-admiral, commanded with great distinction in the naval wars of the Commonwealth and of Charles II. against the Dutch, and died in the battle off the North Foreland, 1–4 of June, 1666.

BULMAN, J. (worked about 1767). Topographical draughtsman; a friend of Paul Sandby.

1. Glamis Castle, Forfarshire. The castle is seen at a short distance, with lower buildings stretching r. from the main edifice, behind a paling and a row of trees. Signed *J. Bulman.*
   Water colours and Indian ink; roy., 10¼ × 14¼ in.
2. Lodore Waterfall, Cumberland. The waterfall, foaming down among its rocks between high crags, is seen from a field, with a path l., on which are a man and woman, leading to a stone building; r., two horses. Signed *J. Bulman.*
   Water colours over Indian ink; roy., 10⅜ × 13⅞ in.
   Nos. 1 and 2 were purchased in December, 1876.
3. Tynwald, Isle of Man. The terraced mound, seen from the surrounding enclosure: two figures in the foreground, and two on the mound. Signed *J. Bulman.*
   Water colours over Indian ink; roy., 10¼ × 14⅛ in.
4. Great upon Little, Sussex. A vast mass of stone poised on a small rock: two figures r.
   Water colours and Indian ink; roy., 10 × 8⅛ in.
   Nos. 3 and 4 were purchased in January, 1880.
5. Shotley Ferry, Suffolk. The shore of an estuary with trees and a house r.; the water l., with a man in a boat close by the beach. Dated *August*, 1767.
   Water colours and Indian ink; roy., 9⅝ × 14½ in.
   Purchased May, 1890, at the Percy sale.
6. East View of Fowey Castle, Cornwall. The square tower of the castle seen from the banks of the Fowey river above it. Signed *J. Bulman.*
   Water colours and Indian ink; 8⅜ × 17⅞ in.
   In Vol. iv. of the interleaved and illustrated copy of Clarendon's 'Rebellion,' bequeathed by William Frederick, Duke of Gloucester, 1834.

BUNBURY, Henry William (b. 1750, d. 1811). Amateur painter and caricaturist; born of an old family in Suffolk; educated at Westminster and Cambridge; designed a number of prints, chiefly caricatures without political aim and without personalities, very popular in their time.

1. The Water Sprite. A girl carried off by a gaily dressed youth on a white horse, which plunges into the blue sea, while goblins sit on the rocks and clap their hands. Inscribed with title, and signed and dated *H. W. Bunbury*, 1793.
   Water colours with pen and sepia outlines; roy., 11 × 15½ in.
   An illustration to the ballad of The Water King in M. G. Lewis' 'The Monk,' Vol. iii., 1795.
   Purchased May, 1890, at the Percy sale.

BURGESS, John Cart (b. 1798, d. 1863). Painter; grandson of William Burgess; a skilful painter of flowers and fruit, later practised as a teacher and painted landscapes; worked in London, died at Leamington.

1. View at Dover Harbour. A beach, with men caulking the seams of a smack in the foreground; other boats and a paddle-steamer behind, and sheds l. Inscribed *Dover Harbour*, 1850.
   Black chalk with sepia and Indian ink wash; roy., 13 × 9½ in.

2. Canal at Calais. A canal coming down from a bridge, r., near a group of houses behind trees; l., two windmills, and barges under the willows of the bank. Inscribed *Canal Calais*, 1850.
   Sepia and Indian ink wash, over pencil sketch; roy., 8⅜ × 11¾ in.
   Both purchased August, 1875.

BURGESS, Thomas (b. 1784, d. 1807). Landscape painter; exhibited at the Royal Academy, 1802–1807.

1. Coast Scene. A shore with a boat-house under the cliffs r., and sailors hauling in a boat from the surf. Signed and dated *T. Burgess*, 1802.
   Pencil with Indian ink wash; roy., 6 × 8 in.
   Purchased February, 1880.

BURGESS, William (b. about 1749, d. 1812). Painter; worked in London, and exhibited portraits in chalk, groups, and some landscapes; a successful teacher.

1. Portrait of John Henderson, B.A. Profile of head and shoulders, turned l. Signed and dated *W. B. del.*, 1771.
   Pencil; oval roy., 5⅞ × 4¾ in.
   John Henderson (b. 1757, d. 1788), scholar; was born near Limerick, but was sent early to school near Bristol, and showed singular precocity, teaching Latin and Greek at twelve. He entered Pembroke, Oxford, in 1781, and was noted for his omnivorous learning and eccentric habits.
   A very similar portrait of Henderson engraved by Ames of Bristol, with his horoscope, is in the department.
   Purchased December, 1874.

2. Portrait of John Henderson. A gentleman standing by a table, on which his left hand rests; whole length, full face.
   Sepia; roy., 6⅝ × 4¾ in.
   This John Henderson is not known. The portrait does not resemble the preceding, nor Henderson the actor.
   Presented February, 1875, by John Deffett Francis, Esq.

BURN, T. F. (worked about 1861–1867). Landscape painter; exhibited a few pictures at the British Institute and Suffolk Street Galleries.

1. Heights near Boulogne. The edge of the cliff, with a man sitting r., overlooking the sea and a few scattered fishing boats.
   Black chalk on blue-tinted paper, slightly washed in parts with water colours and touched with white; roy., 11½ × 17⅜ in.

2. Morecambe Bay. The wide sands of the bay, looking S., with the low coast curving l., basked by distant hills; a horse and cart and a few figures on the sand.
   Water colour sketch on blue-tinted paper; roy., 11½ × 17½ in.

3. (*a*) Brimham Crags, near Grantly. A group of rocks, with a view of distant country.
   Water colour sketch; roy., 4¾ × 7 in.

   (*b*) At Freshwater, Isle of Wight. A mass of rock, pierced by a hole, standing in shallow water.
   Water colour sketch; roy., 4⅜ × 5¾ in.

   (*c*) View on a River. A broad river in a low country with sailing boats seen in afternoon light beyond some bushes in the foreground.
   Water colour sketch; roy., 4⅜ × 5¾ in.

(*d*) VIEW IN ITALY. An open piece of country with a long white range of buildings across the middle distance, with cypresses; a ruin nearer l.
Water colour sketch; roy., $4\frac{1}{2} \times 5\frac{7}{8}$ in.

4. (*a*) STUDY OF ROCKS. A mass of rocks with a cleft ending in a hole at the top.
Black chalk on blue-tinted paper, touched with water colour; roy., $7\frac{3}{8} \times 4\frac{7}{8}$ in.

(*b*) BRIMHAM CRAGS, NEAR GRANTLY. Broken rocks and a vague distance.
Slight water colour sketch on blue-tinted paper; roy., $4\frac{7}{8} \times 7\frac{3}{8}$ in.

5. (*a*) VIEW ON THE THAMES. The river bank with wharves and boats l.; St. Paul's beyond; part of Blackfriars Bridge, r.
Water colour sketch on grey paper; roy., $5 \times 8\frac{7}{8}$ in.

(*b*) STUDY OF ROCKS.
Water colour sketch on grey paper; roy., $4\frac{1}{2} \times 7\frac{1}{8}$ in.

(*c*) VIEW ON A RIVER. Barges by the shore r., near houses and stairs leading to the water, which stretches into distance l.
Slight water colour and black chalk sketch on grey paper; roy., 5×9 in.

All purchased October, 1886.

BURNET, James (b. 1788, d. 1816). Landscape painter; brother of John Burnet; born at Musselburgh; came to London 1810, studied the Dutch painters, and worked on the banks of the Thames near London; died of consumption.

1. CATTLE WATERING. Reedy water by the river bank, with cattle in the water and on the bank. Inscribed with memoranda of colour.
Pencil on drab paper touched with white lead (which has gone black); roy., $7\frac{3}{4} \times 13\frac{1}{8}$ in.
Purchased December, 1867.

BURNET, John (b. 1784, d. 1868). Painter, etcher, and engraver; brother of the preceding; born at Musselburgh, and apprenticed to Robert Scott, the engraver, studying painting at the same time; came to London 1806, and began 1810 the series of works after his friend Wilkie, by which he is best known; painted "The Greenwich Pensioners" and other pictures, and wrote several practical works on painting. A fine collection of Burnet's engravings, with proofs presented by himself, is in the department.

1. PLAYING AT DRAUGHTS; STUDY FOR THE PICTURE. Two peasants playing at draughts outside the vine-shaded door of a cottage, in which a woman stands with a child in her arms, looking on; a dog r., by the player who is winning.
Sepia and Indian ink with reed pen outlines, touched with white; roy., $11\frac{3}{8} \times 8\frac{7}{8}$ in.
The principal lines of the composition have been gone over with a brush at the back of the drawing, which is in the reverse direction from the engraving done by Burnet from his own picture in 1812.
Purchased October, 1853.

2. STUDY OF A BULLOCK. A young bullock standing, turned l.
Pencil; roy., $7 \times 13\frac{3}{8}$ in.
Presented by John Deffett Francis, Esq., February, 1875.

BURNEY, Edward Francis (b. 1760, d. 1848). Book-illustrator and painter; born at Worcester; studied at the Royal Academy, and exhibited there from 1781 to 1803, chiefly portraits; afterwards devoted himself to book-illustration.

1. Academical Study: Tring the Boxer. A nude study of a powerfully-built man, with left arm extended and right resting on a stick. Inscribed *Tring the boxer. Porter to G. P. of Wales.*
   Indian ink with pen outlines; roy., 16⅞ × 12⅛ in.

2. Illustration to a Book. A lady seated pensive under the wall of a house with a book on her knees; behind some trees, l., a gentleman catches sight of her.
   Indian ink; roy., 5½ × 3½ in.

3. Vignette. Hercules carrying on his shoulder the Erymanthian boar.
   Roy., 5¾ × 4⅛ in.
   Engraved by Scott as frontispiece to Vol. 45 of the 'Sporting Magazine.'

4. Four on one mount, roy., viz.:—
   (*a*) Vignette. Narcissus catching sight of his image in the water.
   8 × 5¼ in.

   (*b*) Vignette. The hunter bitten by the scorpion.
   7½ × 5 in.

   (*c*) Vignette. Apollo and Daphne. Dated 1823.
   7⅝ × 5⅛ in.

   (*d*) Vignette. Chiron teaching the young Achilles.
   7 × 5⅛ in.

5. Four on one mount, roy., viz.:—
   (*a*) *Ob.* Vignette. Aurora weeping over the body of her lover, slain by Diana. Dated 1821.
   7⅞ × 5⅛ in.

   Rev. Vignette. Hunters decoying tigers with mirrors.
   Engraved by Scott as frontispiece to Vol. 3, New Series, of the 'Sporting Magazine.'

   (*b*) Vignette. Daphne and Leucippus.
   7⅝ × 5 in.
   Engraved as frontispiece to Vol. 46 of the 'Sporting Magazine.'

   (*c*) *Ob.* Vignette. Diana on a pedestal, with emblems of the chase.
   7¼ × 5⅛ in.

   Rev. Vignette. Monument to Daphnis, with his statue.
   7¼ × 5⅛ in.
   Engraved by Scott as frontispiece to Vol. 1, New Series, of the 'Sporting Magazine.'

   (*d*) Vignette. Aurora driving the chariot of the dawn.
   7¼ × 4¼ in.
   Engraved by Scott as frontispiece to Vol. 48 of the 'Sporting Magazine.'

6. Four on one mount, roy., viz.:—
   (*a*) Vignette. Dido and Æneas taking shelter from the storm.
   Roy., 7½ × 5 in.
   Engraved by Scott as frontispiece to Vol. 4, New Series, of the 'Sporting Magazine.'

   (*b*) Vignette. Odenatus and Zenobia hunting a leopard.
   Roy., 7 × 5 in.
   Engraved by Scott as frontispiece to Vol. 2, New Series, of the 'Sporting Magazine.'

   (*c*) Vignette. Semiramis slaying a panther.
   Roy., 7⅝ × 5 in.
   Engraved by Scott as frontispiece to Vol. 49 of the 'Sporting Magazine.'

   (*d*) Vignette. Pelops overcoming Œnomaus in the chariot race, and winning Hippodamia.
   Roy., 7⅛ × 5 in.
   Engraved as frontispiece to Vol. 50 of the 'Sporting Magazine.'

   Nos. 1–6 were purchased July, 1859.

7. Crome Court, near Severnstoke, Worcestershire. The mansion, backed by trees, standing in lawns that slope to a canal, r., up which a barge with musicians is being rowed, startling two horses on the bank.
   Water colours and Indian ink with pen outlines; roy., 4 × 6¼ in.
   Engraved by Birrel, 1796.
   Purchased October, 1877.

8. Portrait of Miss Farren. She sits in a garden playing a guitar.
   Indian ink: 3½ × 2⅜ in.
   Elizabeth Farren, actress, born about 1759, went on the stage at a very early age; she made her first appearance in London in 1777 and her last in 1797, between which years she enjoyed a brilliant reputation in elegant and vivacious comedy. She died in 1829.
   In Burney's Collection of 'Theatrical Portraits,' Vol. III., 213. Purchased 1817.

9. Illustration to 'All's Well That Ends Well,' Act IV., Scene 1.
   Parolles.—*Oh ransom, ransom; do not hide mine eyes.* Parolles blindfolded by the French lords. Signed *Burney.*
   Indian ink; 5 × 3 in.
   In Burney's 'Theatrical Portraits,' Vol. X., 3.
   Engraved by Angus.

BURY, Thomas Talbot (b. 1811, d. 1877). Architect, designer, engraver, and lithographer; articled to Augustus Pugin; commenced practice 1830, and designed a great number of buildings in various parts of the kingdom.

1. Landscape with Ruins. A mass of ruin with two round towers partly hidden by a branching tree, and standing in sunshine on a knoll with woods surrounding it below.
   Water colour sketch; roy., 9½ × 13⅜ in.

2. Design for a Market House at Weymouth. View from one end of the interior, crowded with buyers and sellers.
   Water colours and body colour; imp., 13⅜ × 16¼ in.

3. View in a Norman Cathedral. The nave, looking towards the choir, with a procession of priests passing up the centre.
   Water colours; atlas, 15⅞ × 23 in.
   All purchased June, 1877, from Miss Bury.

BUSS, Robert William (b. 1804, d. 1874). Painter and etcher; born in London; studied under Clint; painted theatrical portraits, and later historical and humorous subjects.

1. Study for a Figure of George Heriot, the Goldsmith. A young man standing, full face. At the side a study for the right hand, and a sketch of an embossed goblet. Signed with monogram.
   Black chalk on drab paper, heightened with white; roy., 17¾ × 12⅜ in.
   Purchased June, 1889.

BYNG, Edward (d. after 1723), and **Robert** (worked about 1716). Painters; brothers, and assistants of Sir Godfrey Kneller, for whom they painted drapery, and whose unfinished pictures they completed at his death. Two at least of the following drawings are after pictures by Michael Dahl [*q. v.*], and it seems probable, therefore, that the Byngs entered his studio after the death of Kneller, to whose practice Dahl succeeded. In the drawings catalogued below two different hands are perceptible, but it is impossible to assign any definitely to either brother. Two portraits by Robert Byng have been engraved.

1. Large Sketch-Book, containing drawings in pen and ink, mostly washed with Indian ink, or in black chalk, on grey paper, heightened with white; 21¾ × 12¾ in. All these, except the two after Dahl, are presumably after Kneller; many are identified as such by engravings.

(1) Sidney Godolphin, First Earl of Godolphin. W.L., seated, in the robes of the Garter, with the Garter hat on the table r.

(2) (*a*) A Painter. T.Q.L., seated painting, palette in r. hand.

(*b*) A Gentleman. W.L., standing in a park by a fountain r., directed l., with r. hand extended.

(3) A Gentleman, probably a Military Officer. W.L., seated, hat and baton on a table r., helmet and armour on the ground l.

(4) A Lady in a Riding Habit. W.L., in riding costume and three-cornered hat, standing in a park; a groom with a horse in the background r.

(5) Edward Villiers, First Earl of Jersey. W.L., standing, in peer's robes, the l. arm resting on a pedestal, bearing a coat-of-arms, on which lies an earl's coronet. The key hanging from the waist, and the coat-of-arms, identify this portrait as that of the Earl of Jersey, Lord Chamberlain, 1700–1704.

(6) A Widowed Lady. W.L., seated on a marble seat; l., a curtain; r., an urn upon a pedestal with a sculptured Cupid weeping over an hour-glass.

(7) A Military Commander. W.L., standing, in armour, holding a baton in both hands; r., a helmet and gauntlet on a bank by a tree; in the background, l., a cavalry fight beneath a castle.

(8) George Byng, Viscount Torrington. W.L., standing, r. hand on a table holding a letter "To the Treasurer of his Maj. Navy."

Byng was Treasurer of the Navy 1720–1724. If this portrait does not represent Byng (with whose engraved portrait it agrees fairly), it may represent John Aislabie or Richard Hampden, who were also Treasurers of the Navy in the reign of George I.

(9) A Lady. W.L., standing.

(10) A Gentleman. W.L., standing. Statues of War and Justice in the background. This drawing is after a portrait by Dahl, and Dahl's own drawing of it is in the department.

(11) A Lady. W.L., standing, with spaniel by a fountain r.

(12) A Gentleman. W.L., standing; a letter and hat on a table r.

(13) A Lady. W.L., standing between a pillar r. and fountain l.

(14) A Gentleman. W.L., standing, with r. hand on the head of a greyhound.

(15) John Churchill, first Duke of Marlborough. W.L., standing, in armour, with r. hand resting on a helmet, cavalry skirmish in background r. After Dahl, whose own drawing of this portrait is catalogued below.

(16) A Lady. W.L., standing; a parrot perched on the l. hand; r., a basket of flowers on a fountain.

(17) A Lady. W.L., seated; a dog r.; pillars behind.

(18) A Military Commander. W.L., standing, in armour, baton in r. hand, l. hand resting on a helmet; a battle in the background under a castle l.

(19) A Gentleman. W.L., standing, stick in l. hand, hat on a window-sill r.

(20) A Knight of the Garter. W.L., standing, in the robes of the Garter with the hat in his r. hand.

(21) A Lady. W.L., standing, with l. arm leaning on a decorated pillar.

(22) A Duke. W.L., standing, in peer's robes, with r. hand resting on a ducal coronet.

(23) A Lord Chamberlain. W.L., standing, with star on breast and key of office.

(24) A Lady with her Child. W.L., seated, with child on lap, to whom a woman brings a basket of fruit from behind.

(25) A Lady. W.L., seated on a bench, a greyhound at her feet.

(26) A Lady and Child. W.L., seated, child in lap. A rough pencil sketch only.

(27) A Duchess. W.L., seated, a ducal coronet l.

(28) A Gentleman and his Wife. W.L., the gentleman standing r., and holding the hand of the lady, who sits l., a spaniel at her feet.

(29) Sarah, Duchess of Marlborough. W.L., seated.
Engraved by J. Faber.

(30) Margaret, Countess of Ranelagh. W.L., standing.
Engraved by Faber.

(31) Carey, Countess of Peterborough. W.L., standing.
Engraved by Faber.

(32) Isabella, Duchess of Grafton. W.L., standing.
Engraved by Faber.

(33) A Lady. W.L., standing, with l. arm resting on a great vase with an orange tree.

(34) William Cowper, 1st Earl Cowper. W.L., standing in robes of Lord Chancellor.
The head only engraved in an oval, by J. Smith.

(35) A Duchess. W.L., standing, ducal coronet on a stone parapet behind.

(36) A Lady, probably Guilelmine Charlotte, Princess of Wales. W.L., standing, a coronet, indistinctly outlined in pencil, behind.

(37) A Lady. W.L., standing, l. hand on breast.

(38) A Young Girl. W.L., standing, leaning on a great ornamented flower-pot; a balustrade r.

(39) A Duchess. W.L., standing, holding a ducal coronet in her r. hand.

(40) A Lady. W.L., standing, holding a bunch of flowers in the r. hand.

(41) A Lady. W.L., seated, holding a bouquet in her lap.

(42) A Lady. W.L., seated in a grotto.

(43) A Lady. T.Q.L., in an oval, standing in a garden, with parrot on l. hand.

(44) Prince George of Denmark. W.L., standing, in wig and armour, baton in r. hand, helmet on ground r.

(45) Queen Anne. W.L., standing, in robes of state, with crown, orb, and sceptre; a cupid behind l.

(46) A Young Gentleman. W.L., standing by a fountain in a wood, in fancy costume with sandals, and with spear in l. hand.

(47) A Dog. Study (in red chalk) for the foreground of a portrait.

2. Sketch-Book containing portraits, mostly groups, presumably after Kneller, in black or red chalk washed with Indian ink, some with pen outlines, on drab paper heightened with white, 13 × 16⅝ in.

(1) Family Group. T.Q.L., the father standing l., the mother seated r., with a young girl standing at her knee, and her r. hand grasping the hand of her son, a young man, who stands behind; pillar and curtain l., trees r.

(2) Family Group. T.Q.L., the husband standing l., with a greyhound beside him, the wife seated r., embracing a young daughter who stands between them; a pillar and stonework behind; orange tree in vase r.

(3) Family Group. W.L., a young gentleman standing l., his two sisters r., the elder seated on a stone seat with a basket of flowers on her knee, the younger standing by her; a park behind l.

(4) A Gentleman and his Lady. T.Q.L., she sits l., he stands r. at a window; curtain l., with glimpse of park.

(5) Family Group. T.Q.L., the husband standing l., the wife seated r., with a young girl at her knee between them; view of a park r.

(6) Rough Sketch of a Family Group. T.Q.L., the father standing l., the mother seated r., with a child in her lap and another child by her side.

(7) A Gentleman and his Lady. T.Q.L., sitting together, husband l., wife r.; view of a park r.

(8) Family Group. W.L., two boys in semi-classical costume standing by their young brother, a child, who sits r. on a cushion with a cap and ostrich plumes on his head; r., a tall vase.

(9) A Lady. T.Q.L., seated, with a basket of flowers l., and a view of woodland r.

(10) A Gentleman and his Lady. T.Q.L., she sits l., he stands r.; stonework behind, with orange tree l.

(11) Family Group. W.L., a young gentleman standing l. with his arm on his sister's shoulder; two younger brothers r., one seated, one standing beside him; a dog r., and behind, a park seen through a window.

3. Sketch-Book of portraits, probably all after Kneller, in pen, washed with Indian ink or sepia on gray paper heightened with white, 12¼ × 10½ in.

(1) A Lady. T.Q.L., seated with book in lap, fountain r.

(2) A Gentleman. T.Q.L., seated, directed l.

(3) A Lady. T.Q.L., seated; background of trees.

(4) A Lady. T.Q.L., seated, flowers in lap, on a bank in a wood.

(5) A Military Officer. T.Q.L., standing, with wig and coat over breastplate, baton in r. hand, helmet on table l.

(6) A Military Officer. T.Q.L., standing, directed l., with wig and long coat over breastplate.

(7) A Lady. T.Q.L., seated under rocks.

(8) A Gentleman. T.Q.L., seated, directed l., dressed in loose robes and wig, a roll of papers in r. hand; park seen through window l.

(9) A Lady: perhaps Henrietta Churchill, Countess of Godolphin. T.Q.L., standing, with head turned r.

(10) A Lady. T.Q.L., standing, holding a wreath in both hands, fountain behind, r.

(11) A Young Lady. T.Q.L., standing, head turned slightly r.

(12) An Earl. T.Q.L., standing, directed r., in peer's robes, holding earl's coronet in r. hand; pillars behind.

(13) A Lady. T.Q.L., seated; trees behind.

(14) A Widow. T.Q.L., seated, in widow's dress, looking down towards the r.

(15) A Lady. T.Q.L., standing in a park, r. hand extended.

(16) A Gentleman. T.Q.L., standing by a table on which is a letter, directed l.

(17) A Gentleman. T.Q.L., seated in an armchair, directed r., head looking l.

(18) A Gentleman. T.Q.L., standing, hat under l. arm.

(19) (*a*) A Gentleman. H.L., directed r., face full, r. hand extended.

(*b*) A Lady. H.L., in an oval.

(20) A Lady. H.L., r. hand holding up dress.

(21) Dr. Radcliffe. T.Q.L., seated, with head looking r., hat on table r., with signs of the Zodiac on a coat-of-arms below.

(22) A Boy. W.L., standing; view of a park r.

(23) A Girl. W.L., standing, holding out a flower in r. hand; r., a garden, seen over a balustrade.

(24) A Gentleman. T.Q.L., standing in loose robes and cap.

(25) A Lady. T.Q.L., seated, under a rock, woodland scene r.

(26) A Gentleman. T.Q.L., seated, r. arm on table, on which is a letter.

(27) A Lady. T.Q.L., seated; curtain l., arcade and garden r.

(28) A Lady. T.Q.L., seated.

(29) A Physician. T.Q.L., seated, in loose robe and cap; r. a statue of Medicine, with her attributes, in a niche.

(30) A Widow. H.L., in an oval, with widow's cap.

(31) Matthew Prior. T.Q.L., standing, hand on book.
Engraved in mezzotint by Faber.

(32) A Gentleman, probably Jonathan Richardson, senior, the Painter. H.L., standing, wearing cap; r. hand in coat.

(33) A Gentleman. H.L., standing in loose robe and cap, r. hand extended.

(34) Sketch in red chalk for the Portrait of a Lady; partly outlined only.

(35) A Lady. T.Q.L., seated on a reedy bank, a flower in l. hand.

(36) A Lady. T.Q.L., seated, r. hand on a table, on which are flowers.

4. Sketch-Book, containing portraits, some certainly, all probably, after Kneller, in Indian ink with pen outlines on gray paper, heightened with white, $11\frac{1}{4} \times 8\frac{3}{4}$ in.

(1) Henry Compton, Bishop of London, 1675–1715. H.L., with close cap and episcopal robes.

(2) A Lady. T.Q.L., seated, r. hand extended.

(3) A Lady. T.Q.L., seated on a bank beneath a rock.

(4) A Lady. T.Q.L., seated, flowers in r. hand.

(5) Arthur Maynwaring (?). T.Q.L., seated, in loose robes and wig, head turned l. Different from the portrait in the Kitcat series.

(6) A Lady. T.Q.L., standing, in a park.

(7) William Congreve. Engraved by Faber. (Kitcat series, No. 40.)

(8) James Stanhope, 1st Earl Stanhope. Engraved by Faber. (Kitcat series, No. 20.)

(9) A Gentleman. T.Q.L., standing, in a park.

(10) A Countess, in Widow's Dress. T.Q.L., standing, an earl's coronet on a table r.

(11) A Gentleman. T.Q.L., standing, r. hand on hip, l. hand in coat.

(12) A Lady. T.Q.L., seated on a bench, l. hand on a basket of flowers.

(13) A Boy. H.L., in an oval, hat under l. arm.

(14) A Girl. H.L., in an oval, r. hand on dress.

(15) A Gentleman, possibly John Tidcomb. H.L., in a cap, r. hand in coat. The face resembles that of Tidcomb, but it is not the same as the Kitcat portrait, No. 32.

(16) John Somers, Baron Somers. Engraved by Faber. (Kitcat series, No. 26.)

(17) A Gentleman. H.L., standing, r. hand in coat.

(18) George Stepney, Esq. Engraved by Faber. (Kitcat series, No. 35.) Outline only.

(19) A Military Commander. T.Q.L., r. hand resting on baton.

(20) A Lady. T.Q.L., seated, a garland in the hands, orange plant behind.

(21) A Lady. T.Q.L., standing, arcade in background.

(22) A Lady. H.L., in an oval.

(23) A Lady. T.Q.L., seated in a garden.

(24) A Lady. H.L., in an oval, drapery over the head.

(25) A Lady. T.Q.L., seated, r. hand on lap, holding a flower.

(26) A Gentleman. T.Q.L., standing, with a greyhound by his side.

(27) A Lady. T.Q.L., standing by a table with a basket of flowers.

(28) A Gentleman. T.Q.L., standing, hat under l. arm, trees behind.

(29) A Gentleman. T.Q.L., standing, r. hand on hip, trees behind.

(30) A Naval Officer. T.Q.L., standing, r. hand on baton, naval engagement l.

(31) A Lady. H.L., in an oval.

(32) A Gentleman. H.L., in an oval.

(33) Sir Thomas Parker, afterwards 1st Earl Macclesfield. T.Q.L., standing in robes of Lord Chief Justice, cap in r. hand; letter on table inscribed *To the Right Hon^ble. Sir Thos. Parker.* Engraved in mezzotint, H.L. only, in oval, by J. Simon.

(34) A Lady. T.Q.L., standing.

(35) A Naval Officer. T.Q.L., standing, baton in r. hand, sea fight r.

(36) Sir Richard Steele. Engraved by Faber. (Kitcat series, No. 31.)

(37) Louisa, Countess of Berkeley. H.L., in oval, profile looking l. Engraved by Faber, 1742.

(38) A Lady. W.L., standing, a large vase l., a dog by her feet r.

(39) A Lady. H.L., in an oval.

(40) A Gentleman. H.L., in an oval.

(41) A Lady. T.Q.L., seated on a bank under trees.

(42) Charles Seymour, Duke of Somerset. H.L., in loose robes and wig; inscribed, *Charles, Duke of Somerset.* Different from the Kitcat portrait.

(43) The Duke of Somerset: a Different Portrait. H.L., in an oval.

(44) Thomas, Earl of Coventry. H.L., in an oval. Engraved in mezzotint by J. Simon.

(45) A Lady. T.Q.L., standing.

(46) A Lady, as Shepherdess. T.Q.L., seated, a shepherd's staff in r. hand.

(47) A Lady. H.L., in an oval.

(48) A Gentleman. H.L., in an oval.

(49) A Lady. T.Q.L., seated, a basket of flowers in her lap; orange tree behind r., decorated panel with Cupid l.

(50) A Lady. T.Q.L., standing by a balustrade; garden behind.

(51) A Gentleman. W.L., standing, window l., pillar r.

(52) A Lady, reading. T.Q.L., seated, holding a book on a table r. and looking l.

(53) A Lady. H.L., in an oval.

(54) Lady Kneller. H.L., in an oval; inscribed, *Lady Kneller.*

(55) A Lady. H.L., in an oval.

(56) A Lady. H.L., in an oval.

(57) A Lady. H.L., in an oval, trees behind.

(58) A Lady. H.L., in an oval.

(59) A Lady. H.L., in an oval.

(60) A Lady. H.L., in an oval.

(61) A Gentleman. T.Q.L., standing, cane in r. hand, hat under l. arm.

(62) A Widow Lady. T.Q.L., standing, with l. arm leaning on a table r.

(63) An Earl. T.Q.L., standing, in robes, coronet l.

(64) A Gentleman. T.Q.L., standing, a tree l., a castle above an estuary r.

(65) A Naval Officer. T.Q.L., standing, r. hand on a cannon, men of war l.

(66) Mr. Ferme. T.Q.L., standing in a park wearing cap, r. hand on head of a dog with collar inscribed, *Mr. Ferme.*

(67) A Lady. T.Q.L., seated, a basket of flowers in her lap; garden through window r.

(68) A Child. T.Q.L., in an oval, l. hand on a dog's head.

(69) Drawing from the same Picture.

(70) A Youth. H.L.

(71) A Boy. W.L., standing, trees behind.

(72) Two Girls. W.L., the elder seated r., a basket of flowers on lap, the younger standing l.

(73) A Gentleman. H.L., in an oval.

(74) A Gentleman. T.Q.L., standing, r. hand in coat, curtain r.

(75) A Gentleman, possibly the Duke of Marlborough. Head only; the face bearing a great resemblance to that of Marlborough.

(76) A Lady. T.Q.L., standing, pillars and avenue behind.

(77) A Lady as Shepherdess. T.Q.L., seated, holding a garland in both hands, two lambs l.

(78) A Lady and Child. T.Q.L., seated, the child standing at her knee l., a large vase r.

(79) A Young Gentleman. T.Q.L., standing, cane in r. hand, park behind.

(80) John Radcliffe, M.D. T.Q.L., seated; inscribed, *Dr. Radcliffe.* Engraved by Vertue, 1719.

(81) A Gentleman. T.Q.L., standing, hat under l. arm, trees behind.

(82) Drawing from the same Portrait.

(83) A Duchess; perhaps the Duchess of Marlborough. T.Q.L., seated, in robe trimmed with ermine; coronet on table r.

(84) Drawing from the same Portrait.

(85) A Lady. T.Q.L., seated, parrot on l. hand, trees behind.

(86) A Gentleman. T.Q.L., in oval, standing, in loose robe and wig.

(87) A Lady. T.Q.L., standing, in oval.

(88) A Youth. H.L., in oval.

(89) A Gentleman with his Son: l. hand portion of a family group. T.Q.L., standing, l. hand in breast of coat, the son behind, r.

(90) A Lady with her Child: the r. hand portion of the group. T.Q.L., seated, the child standing at her knee r., trees behind.

(91) A Lady and Child. T.Q.L., seated, the child standing by her l., orange tree in vase r.

(92) A Naval Officer. T.Q.L., standing, wearing cuirass, baton in r. hand, ships r.

(93) A Lady. T.Q.L., standing, trees behind.

(94) A Gentleman. T.Q.L., standing, r. hand in breast, curtain r.

(95) A Gentleman. T.Q.L., standing, r. hand on table, curtain r.

(96) A Lady. T.Q.L., standing, r. hand holding a tress fallen over shoulder, tree and garden behind.

(97) A Lady. H.L., in oval, hair over r. shoulder.

(98) A Child. H.L., in oval, looking r.

5. Sketch-book, containing portraits after Kneller in Indian ink, nearly all with pen outlines, on gray paper, heightened with white, 11 × 8⅞ in. These seem to be by a different hand from that of the preceding sketch books.

(1) Sir Thomas Parker, 1st Earl of Macclesfield.
From the same picture as No. 4 (33).

(2) A Gentleman. W.L., standing, r. hand extended, window looking on garden l.

(3) A Lady. W.L., standing, vase of flowers l., dog r.
From the same picture as No. 4 (38).

(4) Lady and Child. T.Q.L., seated, the child seated at her knee l., vase r.

(5) A Lady as a Shepherdess. T.Q.L., seated, a garland in her hands, two lambs l.
From the same picture as No. 4 (77).

(6) A Gentleman. T.Q.L., standing in a park, a cane in r. hand.
From the same picture as No. 4 (79).

(7) A Lady. T.Q.L., seated, a pillar r.

(8) A Gentleman. H.L., in an oval.

(9) James Montague, Duke of Montague. Engraved by Faber. (Kitcat Series, No. 6.)

(10) James Craggs, Jun. Engraved in mezzotint by J. Simon.

(11) A Gentleman. T.Q.L., standing, r. hand on a cane.

(12) Francis, Earl of Godolphin. Engraved by J. Faber. (Kitcat Series, No. 18.)

(13) An Earl. T.Q.L., seated, in peer's robes; an earl's coronet l.

(14) First Rough Sketch for a Portrait of a Lady. Faint outline only.

(15) A Child. W.L., seated on the steps of a daïs, wearing a cap with plumes.

(16) A Gentleman. T.Q.L., standing, r. arm extended.

(17) Edmund Dunch. Engraved by Faber. (Kitcat Series, No. 38.)

(18) A Lady. H.L., in an oval.

(19) A Gentleman. T.Q.L., standing, r. elbow on a table.

(20) A Gentleman; perhaps John Somers, Baron Somers (1651–1716). Bust, in an oval.

(21) Joseph Addison. Engraved by Faber. (Kitcat Series, No. 34.)

(22) A Lady. T.Q.L., standing by a rocky bank, book in r. hand.

(23) A Gentleman. T.Q.L., standing by a rocky bank, r. hand extended.

(24) A Lady. T.Q.L., seated under a tree.

(25) A Lady. H.L., in an oval.

(26) A Gentleman. H.L., in an oval.

(27) A Gentleman. T.Q.L., holding a paper in r. hand, l. hand on a table.

(28) Another Sketch from the same Portrait.

(29) A Lady as a Shepherdess. T.Q.L., seated under a tree, caressing a lamb with l. hand, broad hat in r. hand.

(30) A Lady. T.Q.L., seated under a tree, r. hand extended.

(31) A Lady. T.Q.L., standing under a tree.

(32) A Lady. T.Q.L., seated by a window overlooking a park r., a basket of flowers l.

(33) A Lady. T.Q.L., standing, a basket of flowers in l. hand.

(34) A Gentleman. T.Q.L., standing, hat on table r.

(35) A Military Commander. T.Q.L., standing in armour, l. hand on helmet, baton in r. hand, a battle l.

(36) A Lady. T.Q.L., standing in an oval.

(37) A Duchess. T.Q.L., seated, head supported on r. arm, ducal coronet r.

(38) A Boy as a Shepherd. W.L., seated on a bank beneath a tree, a lamb at his side.

(39) A Young Girl. T.Q.L., in an oval, trees behind.

(40) A Gentleman. T.Q.L., standing, a pillar l.

(41) John Dormer, Esq. Engraved by Faber. (Kitcat series, No. 37.)

(42) Charles Sackville, 6th Earl of Dorset. Engraved by Faber. (Kitcat series, No. 13.)

(43) Algernon Capel, 3rd Earl of Essex. Engraved by Faber. (Kitcat series, No. 14.)

(44) Charles Montague, 1st Earl of Halifax. Engraved by Faber. (Kitcat series, No. 19.)

(45) Sir John Vanbrugh. Engraved by Faber. (Kitcat series, No. 29.)

(46) Sir Samuel Garth. Engraved by Faber. (Kitcat series, No. 30.)

(47) James Berkeley, 1st Earl of Berkeley. Engraved by Faber. (Kitcat series, No. 16.)

(48) A Gentleman. H.L., with a roll of paper in his hands, inscribed, *The little Whig*—"*ab uno disce omnes.*"

(49) Richard Temple, Viscount Cobham. Engraved by Faber. (Kitcat series, No. 22.)

(50) Charles Lennox, 2nd Duke of Richmond. Engraved by Faber. (Kitcat series, No. 3.)

(51) A Young Gentleman. H.L., in an oval, hat under l. arm.

(52) A Young Lady. H.L., in an oval.

(53) A Lady. H.L., standing under a tree, l. elbow resting on a bank.

(54) A Lady. H.L., seated with clasped hands at a table, a book before her l.

(55) A Lady. T.Q.L., seated on a bank beneath trees.

(56) A Lady. T.Q.L., seated on a grassy bank, beneath a rock.

(57) A Gentleman. T.Q.L., standing, r. hand extended under a rock.

(58) A Gentleman. T.Q.L., standing, r. hand on hip, a park r.

6. Sketch-Book, containing drawings in pen or pencil from coins; studies in Indian ink of animals, hands, &c.; drawings in pencil and Indian ink from a book of Turkish costumes; and drawings in Indian ink and pen, on white paper, washed with a grayish or buff tint or on gray tinted paper, heightened with white, from portraits by Kneller and Dahl. $9\frac{1}{4} \times 7$ in.

The drawings in this book appear to be by the same hand as those in the preceding book, No. 5.

(1) *Ob.* Roman Coins of Aurelian, Numerian, and Carinus (?).

Rev. Pheasants; from a Chinese design.

(2) Two Coins of Claudius II. and One of C. Tetricus.

(3) *Ob.* Coin of Salominus, and Two Coins of Probus.

Rev. Coin of Julia Soœmias.

(4) Coins of Diocletian, Maximian, Probus, &c.

(5) Portrait of a Lady. H.L., in oval.

(6) *Ob.* Lambs and Spaniel: three studies.

Rev. Studies of Lambs.

(7) *Ob.* Similar Studies of Lambs.
Rev. A Lamb; and studies of hands.

(8)–(15) Drawings from a Book of Turkish and Levantine Costumes, with descriptive text.

(16) A Lady. H.L., in an oval.

(17) Sir John Vanbrugh: rough sketch from the same picture as No. 5 (45).

(18) A Gentleman. H.L.

(19) A Gentleman. H.L., l. hand in breast of coat.

(20) A Gentleman. H.L.

(21) A Gentleman. H.L., wearing cap.

(22) A Gentleman. H.L.

(23) A Lady. H.L., in an oval.

(24) A Lady. H.L., in an oval, wearing a necklace and cross attached.

(25) A Gentleman. H.L., in an oval.

(26) A Lady. H.L., in an oval, holding a spaniel.

(27) A Lady. H.L., in an oval.

(28) A Naval or Military Commander. T.Q.L., standing, baton in r. hand; sea (?) behind.

(29) A Commander. T.Q.L., standing, baton in r. hand; rocks behind.

(30) A Commander. T.Q.L., standing, baton in r. hand, l. hand in belt.

(31) A Gentleman. H.L.

(32) A Lady, as Diana. T.Q.L., in a wood, spear in l. hand.

(33) A Lady; l.-hand portion of a group. T.Q.L., standing, with basket in l. hand.

(34) A Lady, with her Child; forming the centre of the group. T.Q.L., seated, the child on her lap.

(35) A Gentleman, with his Young Son; forming the r.-hand portion of the group. T.Q.L., standing, the boy beside him r., caressing a greyhound.

(36) A Boy. W.L., in Roman costume, l. hand on the head of a greyhound, r. hand pointing to a squirrel on tree behind.

(37) Agnes Kneller (Mrs. Huckle) as St. Agnes. H.L., with lamb and book. Engraved by J. Smith.
Note on page opposite: *This was among the family pictures bequeathed by Mr. Charles Wray of Bath to his nephew, Sir Charles Wilkins, now in the possession of George Stratton, C.B.*

(38) A Lady. T.Q.L., seated, holding a spray of leaves in r. hand; curtain r.

(39) A Gentleman. H.L., in an oval.

(40) A Gentleman. H.L., in an oval, with long wig over shoulder.

(41) Queen Anne. From the same picture as No. 1. (45).
Note on page opposite: *Queen Anne, cousin through the Hydes to Mr. Edward Byng.*

(42) A Gentleman. T.Q.L., standing, l. hand on hip.

(43) A Young Girl. From the same picture as No. 1 (39).

(44) A Military Officer. T.Q.L., standing, in cuirass, with flowing hair, r. hand on hip.

(45) Lebeck the Cook. H.L., wearing cap, wine glass in l. hand. Engraved in mezzotint by A. Miller, 1739.

(46) A Lady. T.Q.L., seated, head resting on r. hand, flowers in l. hand on lap.

(47) A Youth. T.Q.L., standing, l. hand on hip, r. hand on a table.

(48) A Lady. T.Q.L., standing, with clasped hands, a mantle over her head.

(49) A Gentleman. T.Q.L., seated, curtain behind.

(50) Queen Anne as Princess, with the Duke of Gloucester. T.Q.L., seated, with the boy r. From the picture by Dahl, now in the National Portrait Gallery.

(51) A Lady. T.Q.L., seated; rock behind.

(52) A Lady, as Shepherdess. T.Q.L., seated, a lamb r.

(53) Two Boys. W.L., in classical costume, one sitting l., a bird on his l. hand, the other standing r., a greyhound r. beside him.

(54) A Gentleman. H.L., in an oval.

(55) A Gentleman. H.L., in an oval, with decoration of leaves in the border, l. hand on hip.

(56) William, Duke of Gloucester, Son of Queen Anne. H.L., in oval. Engraved in mezzotint by J. Smith.

(57) A Gentleman: part of a group. T.Q.L., standing, r. hand extended; tree behind.

58) A Gentleman; forming a group with the preceding. T.Q.L., standing to r. of the preceding figure, leaning on r. elbow.

(59) A Lady. W.L., seated, a dog at her feet l.

(60) A Lady. W.L., r. hand touching a plant l.

(61) A Gentleman. T.Q.L., standing, a greyhound l., a tree behind r.

(62) A Gentleman. T.Q.L., standing, l. hand on hip, r. hand on table.

(63) A Gentleman. T.Q L., standing, r. hand on hip.

(64) A Lady. H.L., in an oval.

(65) A Gentleman. H.L., in an oval.

(66) A Lady. T.Q.L., standing, l. hand holding up mantle.

(67) A Lady, as Shepherdess. T.Q.L., seated, garland in hands, rock behind.

(68) A Lady. H.L., in an oval.

(69) A Gentleman. T.Q.L., standing.

(70) A Gentleman. T.Q.L., standing, in wig and loose robe, l. hand on hip.

(71) A Gentleman. T.Q.L., standing, r. hand in breast of coat.

(72) Studies of Dogs.

(73) A Lady. H.L., in an oval.

(74) A Boy. H.L., in an oval.

(75) Mrs. Rachel How. H.L., with bird on l. hand. Engraved in reverse, in mezzotint, by J. Smith.

(76) A Lady. H.L., in oval.

(77) A Boy. H.L., in oval.

(78) A Boy. H.L., in oval, coat open and striped waistcoat.

(79) A Lady. H.L., in oval.

(80) A Gentleman. H.L., in oval, own hair, loose robe.

(81) A Youth with a bow. T.Q.L., standing, bow in r. hand.

(82) A Lady. T.Q.L., standing.

(83) A Lady with a Parrot. T.Q.L., in oval. From the same picture as No. 1 (43).

(84) A Lady, as Shepherdess. T.Q.L., holding a shepherd's staff.

(85) A Lady, as Shepherdess. T.Q.L., seated under a rock, a garland in l. hand.

(86) A Gentleman. H.L., in oval.

(87) A Gentleman. H.L., in oval.

(88) A Youth. H.L., in oval, richly laced coat.

(89) A Lady. T.Q.L., standing, rocks and trees behind.

(90) Mrs. Cross, as St. Catherine. W.L., with wheel and palm. Engraved in mezzotint by J. Smith.

(91) Elizabeth Byng (Mrs. Wray) as Mary Magdalen. W.L., kneeling on r. knee with eyes raised and hair flowing loose, a book and cross r., and skull on the ground.

According to a note by Mr. Cecil Wray Byng Wilkins Roberts, the picture from which this was taken *was said to be Elizabeth Byng, the sister of Edward Byng, and afterwards wife of the Rev. William Wray, Rector of Broadchalk in Wilts. March* 18, 1877. *This picture is now in the possession of my cousin George Locke Stratton.*

(92) A Lady. H.L., in an oval.

(93) A Lady. H.L., in an oval.

(94) A Gentleman. H.L., in an oval.

(95) A Lady. H.L., in an oval.

(96) A Lady. H.L., in an oval.

(97) John Dryden. T.Q.L., holding a wreath. Engraved by Edelinck, G. White, Houbraken, &c.

(98) A Child. W.L., sitting on a bench under a tree.

(99) A Child. W.L., sitting, wearing cap with ostrich plumes, spaniel in lap.

(100) A Gentleman. H.L., in an oval.

(101) A Lady. H.L., in an oval, cheek resting on l. hand, necklace round throat.

(102) Small Portrait of a Lady. H.L., in oval, and a fantastic winged head, with snakes in hair and beard, for a fountain.

(103) Richard Willis, Bishop successively of Gloucester, Salisbury, and Winchester. H.L., in an oval, wearing episcopal robes. Rough sketch. *See* infra, No. 7 (1).

(104) A Lady. T.Q.L., seated under a rock.

(105) A Girl and Boy. W.L., the girl seated l. and the boy standing by her r. with her arm round his neck, and holding a puppy in his r. arm.

(106) A Lady with her Child. W.L., standing, with her arm round the child, who sits on a cushion r.

(107) A Lady, attended by a Page. W.L., standing; a negro boy holding her train l.

(108) A Lady. W.L., standing, rocks behind.

(109) A Youth. W.L., standing, holding a spear, in sandals and semi-classical costume.

(110) A Lady. T.Q.L., standing: a curtain behind.

(111) A Lady. T.Q.L., seated.

(112) A Lady. T.Q.L., seated, trees r.

(113) Louis XIV. (?). T.Q.L., standing in semi-Roman costume.

(114) A Youth. T.Q.L., standing, r. hand on hip.

7. [(1)—(36)] Drawings from portraits identified, and drawings from portraits already described above in the sketch books. Black chalk or pen, mostly washed with Indian ink, on tinted paper, heightened with white.

(1) Bishop Willis. T.Q.L., seated in armchair, directed l., hair, cap in r. hand, book in niche l. Different from the engraving by Faber.

(2) Mrs. Howard. Profile of head, looking r. Black chalk. Inscribed *Mr. Thomas Howard's Lady. A°* 1690, *at Aschsted, near Ipsum* (*Epsum*). (1) and (2) are probably by the first hand.

(3) Bishop Compton. From the same picture as No. 4 (1).

(4) Arthur Maynwaring (?). *See* No. 4 (5).

(5) A Gentleman. *See* No. 4 (17).

(6) A Lady. *See* No. 4 (24).

(7) A Lady. *See* No. 4 (25).

(8) A Gentleman. *See* No. 4 (26).

(9) A Gentleman. *See* No. 4 (28).

(10) A Naval Officer. *See* No. 4 (30).

(11) A Gentleman. *See* No. 4 (32).

(12) Another Drawing of the same Person. Traced.

(13) A Naval Officer. *See* No. 4 (35).

(14) A Gentleman. *See* No. 4 (40).

(15) The Duke of Somerset. *See* No. 4 (42).

(16) The Duke of Somerset. *See* No. 4 (43).

(17) A Lady, reading. *See* No. 4 (52). Traced.

(18) A Lady. *See* No. 4 (56).

(19) A Widow. *See* No. 4 (62).

(20) A Naval Officer. *See* No. 4 (65).

(21) A Child. *See* No. 4 (68).

(22) A Gentleman. *See* No. 6 (22).

(23) A Lady. *See* No. 6 (23).

(24) A Lady, as Diana. *See* No. 6 (32).

Nos. (3)–(24) are by the second hand.

(25) Agnes Kneller. *See* No. 6 (37).

(26) A Gentleman. *See* No. 6 (39).

(27) A Gentleman. *See* No. 6 (40).

(28) A Gentleman. *See* No. 6 (54).

(29) A Lady. *See* No. 6 (64).

(30) A Boy. *See* No. 6 (77).

(31) A Boy. *See* No. 6 (78).

(32) A Lady, as Shepherdess. *See* No. 6 (84).

(33) A Lady. *See* No. 6 (92).

(34) A Girl and Boy. *See* No. 6 (105).

(35) A Lady and her Child. *See* No. 6 (106).

(36) A Youth. *See* No. 6 (114).

Nos. (25)–(36) are by the first hand.

[(37)–(61)] Portraits not identified. Black chalk and Indian ink or monochrome wash on blue or gray paper, heightened with white.

(37) A Gentleman. T.Q.L., seated, r. elbow on table.

(38) A Lady. T.Q.L., standing, rock behind.

(39) A Lady. T.Q.L., seated.

(40) A Lady. T.Q.L., seated.

(41) A Lady. H.L., in oval.

(42) *Ob.* A Lady. H.L., in oval.

Rev. A Magdalen with Book and Crucifix. Rough sketch.

(43) A Lady. H.L., in oval.

(44) A Lady. H.L., in oval (tracing).

(45) A Lady. H.L., in oval.

(46) A Lady. H.L., in oval, profile, looking l. Red chalk.

(47) A Young Lady and her Brother, a Child. W.L. She stands l. in flowered dress, with garland in r hand; he sits r. fondling a dog. Trees behind.

(48) A Boy. W.L., standing, l. hand raised.

(49) A Child. T.Q.L., sitting, garland in lap. Slightly touched with colour on cheeks and arms.

(50) A Young Girl. H.L., in oval.

(51) A Child. H.L., in oval.

(52) A Lady. T.Q.L., seated; rocks and trees behind.

(53) A Lady. T.Q.L., standing, r. hand extended.

(54) A Lady. T.Q.L., standing by a window, a basket of flowers in l. hand, park beyond.

(55) A Lady. T.Q L., standing, l. hand holding up dress, stonework and trees behind.

(56) A Lady. H.L., in oval.

(57) A Gentleman. T.Q.L., standing, r. hand on hip.

(58) A Gentleman. T.Q.L., standing, r. hand in breast of coat, l. hand on hip.

(59) A Lady. W.L., standing by a high wall, brambles l. and trees behind.

(60) *Ob.* A Gentleman. W.L., standing, pillar l., arcade and garden r.
Rev. A Gentleman, slightly sketched in outline only.

(61) A Young Man. H.L., looking over l. shoulder.

(62) A Lady. T.Q.L., standing, trees r.

(63) A Lady. H.L., in oval.

62 and 63 are by the second hand; the rest, from 37 onwards, seem to belong to the first hand.

(64)–(71) Eight Studies from the Nude Male Figure. In black chalk (one in red chalk) on grey or drab paper, heighted with white.

(72)–(77) Six Studies from the Nude Male Figure. In the same manner, by a different hand.

(78)–(94) Seventeen Studies of Legs, Arms, Hands, etc. Black or red chalk on drab or blueish paper, heightened with white.

(95) Study of an Old Woman's Head, after J. A. Backer. Black chalk on stone-grey paper, heightened with white.

(96) Study of an Ash Tree. Black chalk on blueish paper.

[(97)–(111)] Tracings in red chalk from pictures by Kneller.

(97)–(100) Four Tracings of Male Heads.

(101)–(105) Five Tracings of Female Heads.

(106) Tracing from a Portrait of Child. H.L.

(107)–(111) Five Tracings of Hands, Arms, etc.

All the drawings by E. and R. Byng were purchased August, 1897.

BYRNE, Letitia (b. 1779, d. 1849). Etcher and designer: daughter of William Byrne, engraver; exhibited landscapes at the Royal Academy from 1799–1848; better known by her skilful etchings after Thomas Hearne and others.

1. St. Cyr, Versailles. An outer court, with figures, two on mules, approaching a gate r.; behind, groups of buildings. Signed, *L. Byrne.*
Sepia; roy., $6\frac{1}{4} \times 9\frac{7}{8}$ in.

Purchased May, 1894.

BYRON, William, 4th Lord (b. 1669, d. 1736). Amateur etcher and draughtsman: pupil of P. Tillemans; imitator of Rembrandt.

1. Landscape Composition. A dark bridge across a torrent issuing from a lake, from which wooded slopes rise, with classic buildings l. and in front, and hills beyond. Signed *Ld. Byron.*
Water colours and body colours; roy., $7 \times 8\frac{3}{4}$ in.

2. Landscape with Figures. A woman laden with boxes, and an old man followed by two other figures, coming down a curved road on a height from which is seen l. the plain and a town and hills. Signed *Ld Byron.*
Indian ink with pen outlines, touched in places with water colours; roy., $4\frac{1}{2} \times 5\frac{1}{4}$ in.

Both purchased June, 1881.

CAFE, Thomas Smith (b. 1793, d. after 1840). Landscape painter; exhibited, chiefly sea-pieces, at the Royal Academy and other galleries between 1816 and 1840.

1. View at Hemel Hempstead, Herts. An old house at the corner of a street, seen in perspective r. Signed *Thos. Cafe.*
Pencil; roy., $6\frac{3}{4} \times 10\frac{3}{8}$ in.

2. Village and Fields. A road crossing a brook by a small bridge under a tree r.; l., fields, with a village church, and houses among trees beyond it. Signed *T. S. Cafe.*
Pencil; roy., $6\frac{3}{4} \times 10\frac{3}{8}$ in.
Both purchased July, 1876.

CALDECOTT, Randolph (b. 1846, d. 1886). Book illustrator, painter, and modeller; born at Chester; till 1872 a bank clerk in Shropshire, drawing in his leisure hours; came to London 1872; worked in the studio of Dalou, the sculptor; made a name by illustrations to Washington Irving, but best known by the series of children's books, 1878–1885; notable for skilful adaptation of the designs to the process of reproduction, no less than for grace, humour, and knowledge of country life; died in Florida.

1. Two on one mount, roy., viz.:—
(*a*) Seeing the Doctor: Sketch. A boy on a donkey, with his swollen face tied up, brought by his mother to see the doctor, who inspects him from the doorstep.
Pen and sepia; $4\frac{3}{8} \times 5$ in.

(*b*) Seeing the Doctor. The finished design.
Water colours; $6\frac{3}{8} \times 4\frac{7}{8}$ in.

2. The May Queen: Sketch for a Masquerade. A girl with wreathed wand and crown of flowers receiving a bunch of daffodils from a youth, who stands between two seated girls; two other figures in pastoral costume, a girl and a youth, stand l.
Body colours on brown paper; roy., $8 \times 11\frac{1}{4}$ in.

3. Three on one mount, roy., viz.:—
(*a*) A Lady Sewing, in a High-backed Chair. Water colour sketch.
$4 \times 3\frac{1}{2}$ in.

(*b*) A Child Playing with her Doll and Toys.
Water colours; $5\frac{1}{8} \times 3\frac{1}{4}$ in.

(*c*) "Poppies like these, I own, are rare." A lady and a young man, behind whom are two girls, looking at a bed of poppies.
Water colours; $4 \times 6\frac{3}{8}$ in.

4. Two on one mount, roy., viz.:—
(*a*) Feeding Ducks. A child feeding ducks in a pool, on the bank of which sits her elder sister.
Water colours; $5 \times 6\frac{1}{2}$ in.

(*b*) A Farmyard, with Geese and Pigs.
Water colours; $5\frac{3}{8} \times 7\frac{3}{8}$ in.

5. Two on one mount, roy., viz.:—
(*a*) Study for 'The Farmer's Boy;' 'I used to keep my Master's Ducks.' A cock with two hens pass over a bridge, while some ducks and ducklings cross by the water, as a man approaches down a path r.
Water colours; $5\frac{1}{2} \times 4\frac{3}{8}$ in.
Study for the design engraved and printed in colours in Picture Book No. 2, p. 19.

(*b*) Hay-making. A field, with a waggon piled up with hay, and men making a haystack.
Water colours; $5\frac{1}{2} \times 9\frac{7}{8}$ in.

6. Three on one mount, roy., viz.:—
(*a*) 'The Maiden all Forlorn.' She sits on a stool, with her milk-pail by her, while the Cow with the crumpled horn, l., looks up at the Man all tattered and torn, who leans by a tree at the end of the field, against a sunset sky.
Water colours; $3\frac{1}{8} \times 4\frac{5}{8}$ in.

(*b*) Smaller Sketch for the same Subject. The composition differs, and there is no sunset.
Water colours; $2\frac{1}{8} \times 3\frac{3}{8}$ in.

(*c*) The same Subject. The same composition as (*a*), enlarged.
Water colours; $5\frac{3}{8} \times 7$ in.
The same subject is illustrated in 'The House that Jack Built' (Picture Book, p. 22), with a design different from any of these.

7. Two on one mount, roy., viz.:—
(*a*) 'A Drop of Milk for the Kittens.' A girl milking a cow, and a child bringing a kitten for the milk. Feeding the Calves. A woman and child feeding two calves. (Two sketches on one sheet).
Pencil and water colour sketch; $8\frac{1}{8} \times 4\frac{1}{2}$ in.

(*b*) 'A Drop of Milk for the Kittens.' The finished drawing.
Water colours; $5 \times 6\frac{3}{4}$ in.

8. Four on one mount, roy., viz.:—
(*a*) Nine Ibises in a Field.
Water colours and body colours; $5\frac{1}{2} \times 3\frac{3}{8}$ in.

(*b*) Five Ibises and a Magpie by a small round Pond.
Body colours; $5\frac{1}{2} \times 3\frac{3}{8}$ in.

(*c*) Five Ibises round a small Pond in a Meadow.
Body colours and water colours; $5\frac{5}{8} \times 3\frac{3}{8}$ in.

(*d*) Five Ibises in a Meadow.
Body colours and water colours; $5\frac{1}{2} \times 3\frac{3}{8}$ in.

9. Two on one mount, roy., viz.:—
(*a*) 'Factor after Feeding.' Sketch of a hound.
Pencil, partly washed with water colours; $4\frac{7}{8} \times 6\frac{1}{4}$ in.

(*b*) A Girl and her Pets. A child on a garden bench fondling a pet dog, while three other dogs and a cat look enviously on.
Water colour sketch; $5\frac{3}{8} \times 7\frac{1}{2}$ in.

10. Two on one mount, roy., viz.:—
(*a*) Graphic Holiday Number. Sketch for the Title. On a cliff by the sea a young man setting a flower in a young lady's hat.
Pen and ink, tinted with water colours; $6 \times 4\frac{1}{4}$ in.

(*b*) A Game Interrupted. Players at lawn-tennis interrupted by the arrival of Tankerville Smith.
Pen and ink, tinted with water colours; $4\frac{7}{8} \times 9$ in.
A different sketch of this subject is engraved in 'More Graphic Pictures,' p. 36.

11. Two on one mount, roy., viz.:—
(*a*) An Allegory. Time, seated on a tomb beneath a yew, watches the child Love wreathing a skull with roses.
Water colours; $3\frac{1}{2} \times 4\frac{1}{8}$ in.

(*b*) Sheep. Sheep and lambs in a field, into which a lady enters holding by a cord her barking dog.
Water colours; $5\frac{1}{2} \times 7\frac{3}{8}$ in.

12. Two on one mount, roy., viz.:—
(*a*) Wading. Young ladies wading in the shallow surf.
Pencil, touched with water colours, on blue paper; $4 \times 6\frac{5}{8}$ in.

(*b*) Studies of Apple Blossom.
Body-colours on blue paper; $6\frac{5}{8} \times 9\frac{1}{8}$ in.

13. Two on one mount, roy., viz.:—
(*a*) Sketch of an Old Country House.
Pencil and water colours; $3\frac{5}{8} \times 5\frac{1}{2}$ in.

(*b*) A Cow in a Meadow.
Water colours; $5 \times 7\frac{7}{8}$ in.

14. Two on one mount, roy., viz.:—
(*a*) Afternoon Tea. A young lady sitting at a tea-table in a garden.
Pen; 4×5 in.

(*b*) 'Intense and Searching Students of Nature.' Three artists, one a girl, standing in a field, ardently sketching the back of a child's hat and costume, propped with a parasol against a chair; a fourth hurries up from behind.
Pen, with a little water colours; $4\frac{3}{8} \times 6\frac{3}{4}$ in.

15. Two on one mount, roy., viz.:—
(*a*) Study of a Mare and Foal.
Water colour sketch; $5\frac{1}{2} \times 7\frac{5}{8}$ in.

(*b*) Studies of Horses. A team drawing a roller; and studies of a horse in a field.
Pencil and water colours; $6\frac{1}{2} \times 9\frac{1}{2}$ in.

16. A Shepherd of the Riviera. A shepherd leading his flock at evening along an olive-shaded road above the sea.
Water colours and body colours; roy., $5\frac{7}{8} \times 10$ in.

17. Two on one mount, roy., viz.:—
(*a*) Two Studies of a Milkmaid.
Pencil; $4\frac{5}{8} \times 7$ in.

(*b*) An Italian Girl Seated, Asleep.
Water colours; $8\frac{3}{8} \times 5\frac{3}{4}$ in.

18. Ceremony of Removing a Piece of Sculpture in the British Museum. Two workmen carrying a litter, in which a small marble fragment lies on a cushion, watched over by an official (the late Sir C. T. Newton, K.C.B.), who walks beside down a corridor of mocking statues.
Black chalk; roy., $7\frac{1}{8} \times 9\frac{3}{4}$ in.

19. Three on one mount, roy., viz.:—
(*a*) Caricature. Three boys huddling together in terror.
Pencil sketch; $4 \times 3\frac{1}{8}$ in.

(*b*) Caricature. Three old men sitting on a bench.
Pen and ink; $4 \times 5\frac{3}{8}$ in.

(*c*) Figure Studies. A man making a speech; and two slight figure sketches.
Pencil; $4\frac{5}{8} \times 4\frac{1}{4}$ in.

[20–21.] Sketches in illustration of an article on 'Character of Dogs' by R. L. Stevenson, in the 'English Illustrated Magazine,' Feb. 1884.

20. Three on one mount, roy., viz.:—
(*a*) Initial Letter T. A seated hound.
Pen; $4 \times 2\frac{3}{4}$ in.

(*b*) The Product of Civilisation. Four pugs.
Pen; $3\frac{1}{4} \times 4\frac{7}{8}$ in.

(*c*) The Wife-beater. Stevenson's sky-terrier, 'Woggs.'
Pen; 4×3 in.

21. Two on one mount, roy., viz.:—
(*a*) Social Inequality. Three dogs of fashion passing by a mongrel.
Pen; $3\frac{7}{8} \times 6$ in.

(*b*) Not Received in Society. A cur snubbed.
Pen; $3\frac{3}{4} \times 5\frac{7}{8}$ in.

22. Two on one mount, roy., viz.:—
(*a*) 'Under the Walls of Siena.' A man ploughing with oxen in a field, among olive trees, with the town walls l. Signed, *R. C.*
Pen; $4\frac{1}{4} \times 6\frac{1}{2}$ in.

(*b*) A Game of Lawn Tennis. Signed *R. C.*
Pen; $4 \times 7\frac{3}{8}$ in.

23. The Agricultural Labourer: a Political Satire. A statue of a decrepit labourer with a pitchfork; John Bull l. addresses the sculptor, behind whom stands a farmer smiling up at the statue. On a paper on the wall *Mr. Bull* (*loq.*): '*I dare say you think he looks very beautiful, gentlemen, but he's nothing like fit for exhibition yet—in my opinion.*'
Black chalk; roy., $10 \times 7\frac{1}{4}$ in.

24. Three on one mount, roy., viz. :—
(*a*) Sketch for 'The Babes in the Wood.' The children led crying by the ruffian 'of milder mood.' 'He took the children by the hand While tears stood in their eye.'
Pen sketch ; 4½ × 5½ in.
Engraved in 'The Picture Book,' p. 24.

(*b*) Sketch for 'Sing a Song for Sixpence.' The queen in her parlour eating bread and honey ; a footman by her table.
Pen sketch ; 5⅞ × 4⅛ in.
A different design, in which the footman is absent, and the queen a child, was engraved in 'Picture Book No. 2,' p. 23.

(*c*) Studies of Rats. For 'The House that Jack Built.'
Pen and ink ; 3⅜ × 6 in.

25. Two on one mount, roy., viz. :—
(*a*) Smokers. Two men at a table smoking.
Black chalk heightened with white ; 4¾ × 3¾ in.

(*b*) Study of a Head. A man's head in profile, turned l.
Pencil ; 5¾ × 5½ in.

26. Two on one mount, roy., viz. :—
(*a*) A Hunting Scene. Huntsmen crossing a field ; the hounds l.
Pencil sketch ; 4⅛ × 7 in.

(*b*) Sketch for 'Baby Bunting.' A gentleman riding, gun in hand, following his two dogs.
Engraved in reverse, with variations, in 'The Hey Diddle Diddle Picture Book,' p. 19.

27. Two on one mount, roy., viz. :—
(*a*) Study of a Young Woman. She is seated, looking downward l.
Pencil ; 9⅞ × 6⅞ in.

(*b*) The Same. Seated, looking downward r.
Pencil ; 8¾ × 6 in.

28. Three on one mount, roy., viz. :—
(*a*) Figure Study. A matronly lady out walking.
Pen and ink (unevenly cut) ; 5⅛ × 1¾ in.

(*b*) A Lady buttoning her Glove. The figure of a gentleman seated beside her has been almost removed by a tear in the paper.
Pen and ink (torn) ; 3⅝ × 2 in.

(*c*) Figure Studies. A tall gentleman meeting a small lady.
Pen and ink ; 4⅛ × 6½ in.

29. Two on one mount, roy., viz. :—
(*a*) Figure Study. An old woman and a boy cowering by a wall.
Pencil ; 6⅞ × 4 in.

(*b*) Studies of Children's Heads.
Pencil ; 6⅞ × 4 in.

30. Three on one mount, roy., viz. :—
(*a*) A Little Girl and her Doll.
Pen sketch ; 2¾ × 3 in.

(*b*) Lovers. A girl sitting on a terrace over the sea, a young man standing by her side.
Water colours ; 3¼ × 3¾ in.

(*c*) The Pet Lamb. A girl in a meadow running after a pet lamb, round whose neck is a blue ribbon. Signed, *R. C.*
Pencil, with a little water colours ; 5½ × 4¼ in.

31. A Steeplechase. Three on one mount, roy., viz. :—
(*a*) Riding at a Fence. Two horsemen riding at a fence, which two in front are leaping.
Pen sketch ; 4½ × 8 in.

(*b*) Preparing to Start. A group of horsemen.
Pen sketch ; 4½ × 8 in.

(c) Riding Along. Four horsemen crossing a field.
Pen sketch; $4\frac{1}{2} \times 8$ in.

32. The Seasons. Four on one mount, roy., viz.:—
(a) Pepper. A young man eating green peas and sneezing. Signed *R. C.*
Pen; $3 \times 4\frac{7}{8}$ in.

(b) Mustard. A middle-aged man eating cold beef. Signed *R. C.*
Pen; $3 \times 4\frac{7}{8}$ in.

(c) Salt. An elderly man eating nuts. Signed *R. C.*
Pen; $3 \times 4\frac{7}{8}$ in.

(d) Vinegar. An old man eating pickles. Signed *R. C.*
Pen; $3 \times 4\frac{7}{8}$ in.

33. Two on one mount, roy., viz.:—
(a) A Horse Grazing in a Meadow.
Pencil sketch; $6\frac{1}{2} \times 7\frac{3}{4}$ in.

(b) A Woodland Path. A path through a wood, leading into a meadow.
Pencil sketch; $6\frac{3}{4} \times 10\frac{1}{8}$ in.

34. Two on one mount, roy., viz.:—
(a) A Stork.
Pen; $4\frac{1}{8} \times 3\frac{1}{2}$ in.

(b) Caricature. A cock dressed like a general strutting in front of some geese.
Pen; $4\frac{3}{8} \times 5\frac{1}{2}$ in.

35. "There were Three Ravens on a Tree." Study for a Picture. Three ravens perched on a branch above a dim landscape with a ruin.
Pen and Indian ink wash; roy., $3\frac{3}{4} \times 6\frac{1}{8}$ in.
Study for an oil painting, exhibited at the Royal Academy, 1876.

36. Three on one mount, roy., viz.:—
(a) "That's my Wheat! Some says it does it good." A farmer exclaiming as he stares at the huntsmen galloping over his fields.
Pen and ink sketch; $4\frac{3}{8} \times 7$ in.

(b) Studies of Heads. Three old gentlemen of the old school.
Pen and water colours; $3\frac{3}{4} \times 4\frac{1}{4}$ in.
Probably studies for "The Three Curmudgeons" (Last Graphic Pictures, p. 55).

(c) Election Scene. "Who's that?" "How's he voted?" A group of men and boys gathered round a gentleman, who comes from the poll muffled to the eyes and wrapped in an immense overcoat.
Pen and ink; $4\frac{1}{4} \times 6\frac{7}{8}$ in.

All purchased June, 1886, at the Caldecott sale.

CALLCOTT, Sir Augustus Wall, R.A. (b. 1779, d. 1844). Painter and etcher; born at Kensington; studied under Hoppner; elected A.R.A. 1806, R.A. 1810, exhibiting landscapes and coast scenes; worked in England, France, and Holland; went to Italy 1827, and from 1830 painted Italian compositions, in which the influence of Claude preponderated; during this period also he painted a few figure subjects.

1. Three on one mount, roy., viz.:—
(a) Landscape Study. A boy by a lake, with figures in a boat l., and houses behind trees on the further shore.
Sepia; $3\frac{1}{2} \times 7\frac{1}{8}$ in.

(b) Landscape Composition. A bridge over water l., backed by trees and houses; in the foreground r. a bank and a clump of trees rising against the distance and the open sky.
Sepia; $3\frac{1}{8} \times 5\frac{3}{4}$ in.

(*c*) Italian Scene. Between two groups of trees a view of a village and domed church, backed by mountains; a peasant and cart on the road in the foreground.
Pen and sepia, with pencil shading; 5 × 7⅛ in.

Purchased July, 1856, at the Charles Russell Sale.

2. Edinburgh from the Braid Hills. A distant view of the city and the Firth of Forth beyond, from bare slopes, with cattle and a shepherd in the foreground.
Pen and Indian ink over pencil; roy., 5¾ × 9 in.
A study for the picture painted by Callcott and engraved by George Cooke, 1821. A finished pen and ink study of this subject, done for Sir Walter Scott, is in the collection of Sir J. C. Robinson.

3. View of Cannes. A view of the town across a small bay from the seashore, with bush-grown slopes r. Inscribed *Cannes*.
Pencil sketch on grey paper; roy., 6½ × 10 in.

Nos. 2 and 3 were purchased May, 1885, at the Cheney sale.

CALLCOTT, Maria, Lady (b. 1785, d. 1842). Traveller, author, and amateur painter; daughter of Rear-Admiral Dundas, with whom in 1808 she sailed for India; married Captain Thomas Graham, and made a tour in India, returning to England 1811; visited South America 1821–1823, where her husband died; married Sir A. W. Callcott 1827, and next year started on a long Italian tour with him; wrote several works on travel and 'Little Arthur's History of England.'

1. Album of Sketches; mostly made in England, India, and Italy.

(1) Part of the Ancient Palace at Richmond. The residence of Sir David Dundas, Lady Callcott's uncle. Signed and dated *M. D.* 1824.
Pencil.

(2) (*a*) 'Richmond Old Palace, now the back of our House.' Dated 1803.
Indian ink.

(*b*) Front of the House at Richmond.
Indian ink.

(*c*) Carswell House, Berks, 1803. The school where Lady Callcott was educated.
Indian ink.

(3) One of the Cape de Verdes.
Monochrome sketch.

(4) (*a*) Six Leaves of a Sketch Book, with six sketches of the coast of Madeira.
Pencil or monochrome wash.

(*b*) View of Funchal, Madeira.
Pen and ink.

(*c*) Five Leaves of a Sketch Book, with five sketches of the Hottentot Mountains and Cape Town.
Monochrome wash or pencil.

(5) (*a*) Three Leaves of a Sketch Book, with two sketches of the Madagascar coast.
Monochrome and pen.

(*b*) Two Leaves of a Sketch Book, with two sketches of Bombay.
Monochrome.

(*c*) Slight Sketches of Rocks.
Pencil.

(6) (*a*) Four Leaves of a Sketch Book, with three sketches of the Malabar coast and Cape Comorin.
Water colours.

(*b*) Five Leaves of a Sketch Book, with four sketches of Point Ramas, Mangalor, etc.
Pencil or water colours.

(*c*) Three Leaves of a Sketch Book, with three sketches of the Indian coast.
Monochrome.

(7) Part of a Banian Tree. Signed and dated *M. D.* 1809.
Sepia and pen.

(8) (*a*) Pagoda to Maha Deo. Signed and dated *M. Dundas, August*, 1809.
Monochrome and pen.
Etched by James Storer in Maria Graham's 'Journal of Residence in India,' 1813, p. 1.

(*b*) View at Bombay. Dated *Sepr.*, 1809.
Water colours.

(9) Banian Tree, Bombay. Signed and dated *M. G.* 1810.
Pen and ink.
Etched by J. Storer in the 'Journal in India,' p. 6.

(10) (*a*) A Ruined Pagoda, Bombay, destroyed by Artillery by the Portuguese.
Pen and ink over pencil.

(*b*) Indian Coast View, Kolala.
Indian ink and indigo.

(11) (*a*) 'From my Father's Veranda.'
Pencil and monochrome.

(*b*) Compowli: Tank and Pagoda at the foot of the Boar Ghaut.
Water colours over Indian ink.

(12) (*a*) Poonah. Inscribed *Sketched by Mr. Evans, Dec.* 1809. *Shaded by M. Graham*, 1811.
Water colours and pen.

(*b*) Baggage Boat at Panwell. Signed and dated *Dec. 26th*, 1809. *M. G.*
Pen and ink.

(13) (*a*) Sion Fort, Bombay. Signed and dated *Jany.* 13, 1810. *M. G.*
Water colours.

(*b*) Inner Bay at Point de Galle, Ceylon. Signed and dated *Feby.* 22nd, 1810. *M. Graham.*
Water colours.

(14) (*a*) Point de Galle, Ceylon. Signed and dated *M. Graham, Feby.*, 1810.
Water colours.

(*b*) Bay of Bellegam, Ceylon. Signed and dated *Feb.*, 1810. *M. G.*
Water colours.

(15) (*a*) Carved Stone near Bellegam. Signed and dated *M. G. Feby.* 25, 1810.
Indian ink and water colours.

(*b*) Near Ambulamgodda. Dated *Feb.* 27, 1810.
Indian ink and water colours.

(16) (*a*) Lake at Ambulamgodda. Dated *Feb.* 27, 1810.
Water colours over Indian ink.

(*b*) Palms on the Coast.
Monochrome.

(17) (*a*) Ambulamgodda. Dated *Feb.* 27, 1810.
Pencil.

(*b*) Rest House at Bentot.
Pencil.

(18) (*a*) Temporary Bridge and Bungalow at Barbareen. Dated *Feb.* 28, 1810.
Water colours over Indian ink.
Etched by J. Storer in the 'Journal in India,' p. 98.

(*b*) Part of Elephant Kraal, Negumbo, Ceylon. Dated *March* 13, 1810.
Water colours over Indian ink.

(19) (*a*) Columbo.
Pencil sketch.

(*b*) Lake of Columbo.
Pencil and monochrome sketch.

(20) (*a*) View at Bhandoop.
Pencil and water colours.

(*b*) Toulsi, Island of Salsetta. Dated *May*, 1810.
Indian ink and pen.

(21) Entrance to the great Cave of Kenary, Island of Salsetta.
Indian ink and water colours.

(22) (*a*) Small Cave at Kenary in Salsetta. Dated *May*, 1810.
Indian ink and water colours.

(*b*) Cavern at Kenary. Dated *May*, 1810.
Indian ink and water colours.

(23) (*a*) Rock Sculpture at Kenary.
Pencil sketch.

(*b*) Monkey Point in the Mahratta Country.
Indian ink.

(24) (*a*) Trincomali. Dated *June* 15*th*, 1810.
Pencil.

(*b*) Trincomali, from Flagstaff. Dated *June* 16*th*, 1810.
Indian ink and water colours.

(25) (*a*) Subscription House at Ennore. Dated *August* 1*st*, 1810.
Indian ink and water colours.

(*b*) 'Mr. Taswell's House from the Arbour.' Dated *August* 2*nd*, 1812.
Indian ink and water colours

(26) Mosque, Madras.
Pencil sketch.

(27) Calcutta from Garden Reach. Dated *Nov*r., 1810.
Pencil.

(28) Fort William, Calcutta.
Pencil.
Etched by J. Storer in the 'Journal in India,' p. 153.

(29) (*a*) One of the Government House Gates, Calcutta. Dated *Oct.*, 1810.
Indian ink.

(*b*) North Front of Government House, Calcutta. Dated and signed *October*, 1810. *M. G.*
Indian ink and pencil.

(30) (*a*) South Front of Government House, Calcutta. Dated and signed *October*, 1810. *M. G.*
Indian ink and pencil.
Etched by J. Storer in 'The Journal in India,' p. 137.

(*b*) Hall of Audience, Calcutta.
Pencil, unfinished.

(31) (*a*) Gardens at Barrackpoor. Dated *Nov.* 10*th*, 1810.
Indian ink.

(*b*) Gardens at Barrackpoor. Dated *Nov.* 11*th*, 1810.
Indian ink.

(32) (*a*) Pultah Ghaut. Dated *Nov.* 15, 1810.
Pencil and indigo wash.

(*b*) House and Bridge at Barrackpoor. Dated *Nov.*, 1810.
Pencil.

(33) Barrackpoor Burying-place.
Pencil.

(34) Ruined Brick Temple, Calcutta.
Pencil.

(35) Apparently unfinished Temples at Mahabalipooram.
Pencil and Indian ink.

(36) The Five Radums; Monolithic Temples at Mahabalipooram.
Pencil and Indian ink.

(37) Ruined Pagoda, now mostly washed away by the sea. Dated *Mahabalipoor, Jan.* 13, 1811.
Indian ink and pencil.

(38) Monolithic Temple, Mahabalipooram. Dated *Jany.* 15, 1811.
Water-colours and Indian ink.

(39) The Teer of Arjoon: Monolithic Temple at Mahabalipooram. Dated *Jany.* 14*th*, 1811.
Indian ink and pencil.
Etched by J. Storer in the 'Journal in India,' p. 160.

(40) Mazagong House, and View of Elephanta. Dated *June* 8*th*, 1819.
Indian ink and water colours.

(41) Tamarind Tree at Barrackpoor.
Pencil and Indian ink.

(42) View at Panwell, near Bombay. Dated *Dec*r. 26*th*, 1809.
Indian ink and water colours.

(43) Entrance to Great Cave-Temple, Carli. Dated *Dec*r. 1809.
Indian ink and water colours.
Etched by J. Storer in 'The Journal in India,' p. 65.

(44) Inside of the Great Cave-Temple at Carli. Signed and dated *M.G.*, 1809.
Pen and ink.
Etched by J. Storer in the 'Journal in India,' p. 64.

(45) Figures in the Great Cave at Elephanta.
Pen and ink.
Etched by Maria Graham in the 'Journal in India,' p. 54.

(46) Oak in Salsey Forest, near the Lodge. Dated 1815.
Pencil.

(47) (*a*) Carisbrooke Castle. Dated *Sep*r. 2*nd*, 1818.
Pencil.

(*b*) Cosgrove Church, from the Priory. Dated *July* 29, 1818.
Pencil.

(48) (*a*) Westminster Abbey and the King's Library, from the Green Park. Dated *July* 23, 1818.
Pencil.

(*b*) Scarborough. Dated *July* 16*th*, 1818.
Sepia.

(49) (*a*) Bamborough Castle.
Sepia.

(*b*) Bamborough: a Nearer View.
Sepia.

(50) (*a*) Dunstanbury.
Sepia.

(*b*) Holy Island. Dated *July* 14, 1818.
Sepia.

(51) (*a*) Inchkeith from Pethycur. Dated *June* 12, 1818.
Indian ink and indigo.

(*b*) Boats at Sea.
Sepia.

(52) (*a*) Church of Leuchars, Fife. Dated *Oct.* 1817.
Indian ink and indigo.

(*b*) Bridge over the Garry at Killiecrankie.
Indian ink and indigo.

(53) Killiecrankie.
Sepia.

(54) Gibraltar. Dated *Sep^r.* 22^nd^, 1818.
Sepia.

(55) Gibraltar: another View.
Sepia.

(56) Tarifa, from the Sea. Dated 1818.
Sepia.

(57) Ceuta and Apes' Hill.
Sepia.

(58) Apes' Hill.
Pen and ink.

(59) Malta, from the Harbour.
Pencil.

(60) Garden of St. Antonio, Malta.
Pencil.

(61) View at St. Antonio, Malta. Dated *Oct.* 31^st^, 1818.
Pencil.

(62) View at St. Antonio. Dated *Nov.* 11, 1818.
Sepia.

(63) Garden and Fountain, Malta.
Indian ink.

(64) Syracuse Bay, from the Stern Window of H.M.S. Ganymede. Dated *Nov.* 14^th^, 1818.
Pencil.

(65) Stromboli, and the Lipari Islands.
Pencil.

(66) Syracuse, from the Bridge over the Anapus.
Pencil.

(67) Norman Fort of Bracciaforte, Syracuse.
Pencil.

(68) Syracuse Bay, from the Little Theatre. Dated *Nov^r* 20, 1818.
Sepia and pen.

(69) Capuchins' Garden, near Achradine, Syracuse.
Sepia.

(70) 'Dionysius' Ear,' Syracuse.
Sepia.

(71) Fountain of Arethusa.
Sepia and pencil.

(72) Catacomb at Syracuse. Dated 1818.
Indian ink and pencil.

(73) (*a*) Bay of Naples, looking N., from H.M.S. Ganymede. Dated *Nov.* 30^th^, 1818.
Pen and ink.

(*b*) View from the Chiaja at Naples. Dated *Dec^r.* 1818.
Pencil.

(74) (*a*) View of Vesuvius, from outside the Amphitheatre, Pompeii. Dated *Dec^r* 18, 1818.
Pencil.

(*b*) Vesuvius, from the Beach between Portici and Naples.
Sepia.

(75) Vesuvius, from the Arch in the Mole of Castel dell' Uovo. Dated 18^th^ *Dec.*, 1818.
Pencil.

(76) Entrance to the Grotto of Posilipo.
Sepia.

(77) View between Naples and Pozzuoli.
Indian ink and pen.

(78) Lake Avernus, from the Mouth of the Sibyl's Cave.
Sepia and pencil.

(79) Temple of Venus, Baiæ.
Pencil and sepia.

(80) Temple of Jupiter Serapis, Pozzuoli.
Sepia and pencil.

(81) St. Peter's, Rome, from the Villa Pamphili.
Pencil.

(82) Scala, from the Piazza di Spagna to S. Trinita de' Monti. Dated *Feby*. 1819.
Pencil.

(83) Sistine Bridge, from the Garden of the Farnesina.
Black chalk on blueish paper.
Lithographed by the artist.

(84) Church of S. Trinita de' Monti.
Oil sketch on paper.

(85) Garden of the Villa Albani.
Pencil.
Part of this sketch was lithographed by the artist.

(86) Part of the Walls of Rome. Dated 1819.
Pencil.

(87) View from the End of the Garden of the Villa Medici.
Pencil.
Part of this sketch was lithographed by the artist.

(88) (*a*) The Colonna Pine-tree.
Pencil sketch.

(*b*) Ruined Temple, Rome.
Pencil on blueish paper.

(89) (*a*) Ruins of the Baths of Caracalla. Dated *Oct.* 10*th*, 1819.
Pencil on tinted paper.

(*b*) An Italian Villa.
Pencil on tinted paper.

(90) (*a*) Circus of Sallust.
Pencil.
Etched by the artist, and also lithographed on a larger scale.

(*b*) Ariosto's Cypresses, Tivoli.
Pencil.

(*c*) At the Villa Borghese.
Pencil.

(91) Ponte Lucano.
Pencil.

(92) Sibyl's Temple at Tivoli.
Pencil.

(93) (*a*) Tivoli. Dated *Sep*r 11, 1819.
Pencil.

(*b*) Frascati. Dated 1819.
Pencil.
Lithographed by the artist.

(94) (*a*) Spoleto. Dated 1819.
Pencil on buff paper.

(*b*) Tivoli. Dated *March*, 1819.
Pencil.

(95) (*a*) Nepi.
Pencil on blueish paper, heightened with white.

(*b*) Soracte, from the New Bridge, Civita Castellana.
Pencil.

(96) (*a*) Borghetto.
Pencil on tinted paper.

(*b*) Borghena.
Pencil on tinted paper.

(97) (*a*) Civita Castellana.
Pencil sketch.

(*b*) Lake Thrasymene.
Pencil on blueish paper.

(98) (*a*) Ponte Sanguinetto.
Pencil on blueish paper.

(*b*) Archway in an Italian Town.
Pencil on blueish paper.

(99) (*a*) View of Lake Bracciano (?).
Pencil on blueish paper.

(*b*) View in Italy.
Pencil on blueish paper.

(100) (*a*) Lake Bracciano and Anguillara.
Pencil.

(*b*) The Lake and Town of Bracciano.
Pencil.

(101) (*a*) View in Italy.
Pencil sketch.

(*b*) Trees growing from Ruins.
Pencil and pen sketch.

(102) View of a Landscape through an Arch.
Pencil on tinted paper.

2. Album of Sketches, made chiefly in South America; and drawings for a Scripture Herbal.

(1) (*a*) Rochester Bridge and Castle. Dated *June* 30, 1821.
Pencil.

(*b*) *Ob.* View of Chatham.
Monochrome sketch.

Rev. A pencil sketch of the Medway from Rochester.

(2) (*a*) Shipping at a Naval Station.
Slight pencil sketch.

(*b*) Falmouth, and a View of Pendennis Castle. Dated *August* 10*th*, 1821.
Pencil and water colours.

(3) (*a*) Ferro, in the Canary Islands.
Pen and ink sketch.

(*b*) Pernambuco, from the Sea.
Pencil.

(4) (*a*) North Gate of Pernambuco.
Sepia.

(*b*) Pernambuco, from Coco Island.
Pencil.
Engraved on wood in the 'Journal of a Voyage to Brazil,' by Maria Graham, 1824, p. 97.

(5) (*a*) *Ob.* San Salvador (Bahia). Dated 17*th Oct.*, 1821.
Sepia and pen.

Rev. A slight sketch in indigo of the Abrolhos rocks, 'dist. abt. 3 leagues *N. W. b. W.*'

(*b*) View on the Lake near San Salvador, Bahia. Dated, *Oct*^{r}, 1821.
Sepia and pencil.

(6) (*a*) *Ob.* Sketches of the Coast-Line of Brazil.
Indigo.
Rev. A pencil drawing, from a sketch by Mr. Dance, of a view from the Brazilian coast.

(*b*) Aqueduct at Rio de Janeiro.
Sepia and pen.

(7) Lagoa de Rodrigo da Frete. Dated *Dec*^{r}. 21, 1821.
Sepia.

(8) *Ob.* View at Bahia.
Sepia.
Rev. A sketch in pen and ink of a tree at Graça, Bahia, covered with parasite plants.

(9) The English Burial Ground, Rio de Janeiro. Dated and signed 5 *October*, 1823. *Maria Graham.*
Sepia and pen.
Engraved in aquatint by Edward Finden in the 'Voyage to Brazil,' p. 307.

(10) (*a*) View of the Corcovado.
Sepia and pen.
Engraved in aquatint by E. Finden in the 'Voyage to Brazil,' p. 220.

(*b*) View of Rio Harbour.
Pen and ink.

(*c*) View coming out of Rio de Janeiro. Dated *January* 24, 1822.
Pen and ink.

(*d*) View on the S. American Coast. Dated *March* 2nd, 1822.
Pen and ink.

(11) (*a*) Fazenda da N. S. da Luz. Dated *March* 3rd, 1822.
Pen and ink.

(*b*) Sketch of a Seaport.
Pencil (unfinished).

(12) (*a*) View of Concon, Valparaiso. Dated *August* 13th, 1823.
Sepia and pencil.

(*b*) Island of Juan Fernandez. Dated 24 *Jany.*, 1823.
Sepia.

(13) Valparaiso.
Sepia.

(14) View on the Chile Coast.
Pen and ink.

(15) (*a*) Capella da Fazenda dos Affondos. Dated *Agosto* 20, 1823.
Pencil.

(*b*) Palazzo de Santa Cruz.
Pen and ink.

(16) Viaga.
Pen and ink.

(17) Valparaiso. Dated *June* 3rd, 1822.
Sepia.

(18) View of Rio de Janeiro.
Pen and ink.

(19) (*a*) Garden with Flagstaff at Bahia.
Pencil.

(*b*) End of a small Island in the Harbour of Rio de Janeiro.
Pen and ink.

(20) (*a*) A Mountain Stream in Chile. Dated 27 *de Maio*, 1822. *M. G.*
Sepia.

(*b*) Rocky Stream at Valparaiso. Dated *June*.
Pen and ink.

(*c*) Laguna Valparaiso. Dated *June* 25th, 1822.
Sepia.

(*b*) Rancho at the Laguna Valparaiso. Dated *June* 25th, 1822.
Water colours.

(21) (*a*) A Mouth Organ. Inscribed *Is this the mouth organ described in Orellana's voyage?* and dated *Augst* 13th, *Quintero*.
Pencil.

(*b*) Chapel at Colinas, Chile. Dated *Sep.* 2nd, 1822.
Sepia.

(22) (*a*) End of Cathedral, Custom House, and Jesuits' Church at Santiago de Chile. Dated 22 *Sep^{r}*.
Water colours.

(*b*) Street in Santiago. Dated *Sep.* 24th.
Water colours.

(23) (*a*) Concon. Dated *Nov.* 15, 1822.
Pencil.

(*b*) Lord Cochrane's House at Quintero. Dated *Nov.* 18, 1822.
Pencil.
Engraved on wood as a vignette on p. 304 of Maria Graham's 'Journal of a Residence in Chile,' 1824.

(*c*) Mas a-Fuera, in the S. Pacific. Dated *Jany* 29th, 1823.
Pencil.

(24) (*a*) Island of Juan Fernandez, at Four Leagues distance. Dated *Jany* 23rd, 1823.
Monochrome sketch.

(*b*) Six Leaves of a Sketch-Book, with Six Sketches of Juan Fernandez, Cape Horn, and the Falkland Islands.
Pencil.
A sketch of Cape Horn was engraved on wood in the 'Journal in Chile,' p. 354.

(*c*) Scene of the Battle of Maypu. Dated 12th *Sep.*
Sepia.

(25) (*a*) Pataguas at the Lake of Aculeo, Chile. Dated *Sep.* 12.
Sepia.

(*b*) View from the Alto del Puerto.
Sepia.

(*c*) Islands in Rio Harbour. Dated *Sep.* 8, 1823.
Pencil.

(26) (*a*) Island at Rio.
Pencil.

(*b*) In Rio Harbour. Dated 8 *Sep.*, 1823.
Pencil.

(*b*) Island in Rio Harbour.
Pencil sketch.

(27) (*a*) Fort at Valparaiso.
Pencil.

(*b*) A Ship under Sail.
Pencil.

(*c*) Plough and Hide Bucket.
Pencil.
Engraved on wood, with a waggon added, in the 'Journal in Chile,' p. 190.

(*d*) 'From my Window. Palace of San Christorão.' *Sep^{r}*, 1824.
Pen and ink.

(28) View from a Window, Rua dos Pescadores.
Indian ink.

(29) Head of Aqueduct, Rio. Dated *Oct.* 18*th*, 1824.
Pen and ink.

(30) (*a*) View from the Corcovado, Rio. Dated *Oct*r 18*th*, 1824.
Pen and ink.

(*b*) View from the Corcovado. Dated *Oct*r 18*th*, 1824.
Pen and ink.

(31) A Waterfall in the Little Tijuca Island, Rio. Dated *Oct*r 29, 1824.
Sepia.

(32) (*a*) A Waterfall in a Valley.
Sepia.

(*b*) Cottage at the Lavangeiras, under a Garlic Pear-tree. Dated *Nov*r 1824.
Pencil.

(33) (*a*) Rio Harbour, with the Organ Mountains beyond. Dated *Dec*r 13*th*, 1824.
Pencil.

(*b*) Mountains at Rio.
Pencil.

(34) Fountain among Trees.
Sepia and pen.

(35) (*a*) Study of a Tree.
Pencil.

(*b*) A House at Rio.
Pencil.

(36) (*a*) View from the Corcovado.
Pencil.

(*b*) A Church at Rio.
Pencil.

(37) (*a*) Rio Bay.
Pencil.

(*b*) Fountain and Cork-trees.
Pencil.

(38) (*a*) View on the Harbour near Rio.
Pencil.

(*b*) Study of Forest Trees.
Pencil.

(39) (*a*) Wooded Heights near Rio.
Pencil.

(*b*) San Luiz, Gavia de Tejuca. Dated *May* 16*th*, 1825.
Pencil.

(40) (*a*) The Corcovado and Heights around.
Pencil.

(*b*) View of Rio, with the Organ Mountains.
Pencil and pen.

(41) (*a*) *Ob.* Panorama of Rio Harbour.
Pencil.

Rev. A view of the town, in pen and pencil.

(*b*) The Corcovado from the Lagoa de Rodrigo. Dated *July* 1*st*, 1825.
Pencil.

(42) (*a*) View of a Height near Rio. Dated *August* 3*rd*, 1825.
Pencil.

(*b*) Islands at Rio. Dated *August* 19*th*, 1825.
Pencil.

(43) (*a*) A Rocky Hill.
Pencil sketch.

(*b*) A Leather Bottle.
Sepia and pencil.

(44) Another Leather Bottle, with Wooden Stopper, holding a Gallon.
Sepia and water colours.

(45) (*a*) View in Brazil, with a House and Garden.
Pencil.

(*b*) Fazenda dos Affonsos. Dated 20*th August.*
Pencil.

(46) (*a*) *Ob.* Villa of São Francisco Xavier de Itaquahy.
Pencil.

Rev. View of Sant Antonio, in pencil.

(*b*) Santa Cruz.
Sepia.

(*c*) *Ob.* Mata Pallencia.
Pencil.

Rev. A view in sepia of the Palace of Santa Cruz from the Tea Garden.

(47) (*a*) Affonsos.
Pen and ink.

(*b*) Campinha.
Pen and ink.

(*c*) Rio Ferria.
Pen and ink.

(48) (*a*) Grounds at Althorp. Dated *Jany* 17, 1824.
Sepia and pencil.

(*b*) Hale House.
Pencil.

(*c*) View from Government House, Devonport. Dated *July* 5*th*, 1824.
Pencil.

(*d*) Cathedral, Palace, and Public Walk, Funchal, Madeira. Dated *July* 24*th*, 1824.

(49) (*a*) Peak, Madeira.
Pencil.

(*b*) View in Madeira.
Pencil.

(*c*) A House among Fields, Madeira.
Pencil.

(50) (*a*) View in the Tropics, with a distant Mountain.
Pencil.

(*b*) View of a Mountain, River, Huts, and Palms.
Pen and pencil.

(*c*) View on a River in the Tropics.
Pencil.

(*d*) A Ship lying in a Wooded Bay.
Pen and ink.

(51) (*a*) Leaves of Arum, commonly called at Rio 'Corazon de Jesu.'
Water colours.

(*b*) A Palm-bordered River with Men Bathing.
Pencil.

(*c*) The Banks of a River.
Pencil.

(*d*) An English Ship in an Estuary.
Pencil.

(52) (*a*) A Native Village by a River, with Two Ships Anchored
Pencil.

(*b*) A Pig in a Field.
Pencil.

(*c*) Coast View.
Pencil.

(53) (*a*) View of a Headland and Fort.
Sepia sketch.

(*b*) Slight Sketch of the same Headland.
Pencil.

(*c*) Three Sketches of a Group of Rocks.
Water colours.

(54) James Town, St. Helena. Dated *May 6th*, 1811.
Water colours and Indian ink.

(55) View at Cape Town, with the Cape.
Pencil.

(56) (*a*) Don Lucas, a Player on the Guitar.
Pen and ink.
See the 'Journal in Chile,' p. 244.

(*b*) A South American Bullock-cart.
Pencil.

Nos. (57), (58) (*a*) and (*b*), (59) (*a*) and (*b*), are not by Lady Callcott, but by Augustus Earle, or after him by Denis Dighton. They have been removed and placed with Earle [*q.v.*].

(60)–(87) 112 Pencil Drawings, four, or, in a few cases, five or three on a page, for wood-engravings in Lady Callcott's 'Scripture Herbal,' London, 1842.
All bequeathed by Sir A. W. Callcott, April, 1845.

CALVERT, Edward (b. 1799, d. 1883). Painter, engraver, and lithographer; born in Devonshire; entered the navy, but soon resigned his commission in order to give himself to painting; came to London, where he chiefly worked, and fell strongly under the influence of Blake, whose style he partly followed in some beautiful engravings on wood, copper, and stone; a set of these is in the department: exhibited little, but produced a number of classical compositions in oils; visited Greece 1844, and made many sketches there.

1. Portrait of Mrs. Edward Calvert. Head and shoulders, full face.
Black and red chalks on drab paper, heightened with white; roy., 13 × 10¼ in.
Presented by Sidney Colvin, Esq., October, 1885.

2. The Golden Age: Study for a Classical Composition. A nymph reclining on a robe spread along a bank; near her l., a shepherd piping in the valley to a nymph lying and listening at his feet.
Oil colours on paper; roy., 6¼ × 9⅝ in.
Reproduced at p. 194 of the 'Memoir of Edward Calvert, by his third son.' London, 1893.

3. Amphion with the Flocks of his Brother Zethus: a Study. He moves, lyre in hand, along a cliff, following the flock across a hollow, above which the gray sea appears.
Oil colours on paper; roy., 6¼ × 13½ in.
Reproduced in 'Memoir,' p. 98.

4. A Pastoral. A shepherd and shepherdess seated l., upon a bank, watching their flocks feeding in a sunny glen.
Oil colours on paper; roy., 5½ × 10 in.

5. The Shepherd. A naked shepherd leaning on a staff l., looking over a valley to a distant mountain.
Oil colours on paper; roy., 8½ × 12⅝ in.

6. Sacred Seats: Morning. A wooded hill-top above the sea, with marble seats on which three nymphs recline.
Oil colours on paper; roy., 9 × 14⅝ in.
Reproduced in 'Memoir,' p. 104.

Nos. 2–6 were purchased from Samuel Calvert, Esq., January, 1890.

7. The Other Shore: Awaiting the Arrival. In the foreground of a woodland slope, crowned with a temple in the near distance, two female figures, one draped and one nude, standing together; near them, l. and r., two other figures; all in an attitude of expectancy.
Oil colours on paper; roy., 8¼ × 13½ in.

8. Classical Study. A nymph seated on a marble step in the shadow of trees, seen in profile looking r.
Oil colours on paper; roy., 9⅛ × 6 in.

9. Three on one mount, roy., viz.:—
(*a*) Sketch from a Venetian Picture. Half-length of a woman, with a youth looking up into her face.
Chalks; 3½ × 3⅝ in.

(*b*) Saint Catherine; after Lodovico Carracci. A sketch.
Chalks; 4⅜ × 6⅛ in.

(*c*) Landscape Study. Trees on a hillside.
Chalk sketch; 4 × 7⅜ in.

10. Study for a Classical Composition. A naked nymph, accompanied by a satyr, following a herd of goats to the r. through a woodland valley.
Black chalk; roy., 7⅜ × 10⅞ in.

11. Study for a Classical Composition. A house, with a sort of open shed r., and a herd of goats tended by nymphs, one of whom is milking; in the porch l., a nymph bearing a bowl, and within, another, asleep on a raised couch.
Black chalk; roy., 4⅞ × 11¼ in.

12. A Bacchante seized by a Satyr.
Pencil sketch; roy., 7½ × 5⅜ in.

13. Two on one mount, roy., viz.:—
(*a*) Study for a Pastoral Composition. A shepherdess leading her flock towards the l. along a woodland valley.
Black chalk; 4⅜ × 8⅞ in.

(*b*) Study for a Pastoral Composition. A herdsman and woman conversing among their goats on the edge of a valley, beyond which is a pine-clad slope.
Black chalk; 5⅞ × 9¾ in.

14. Three on one mount, roy., viz.:—
(*a*) Landscape Study. A cottage and trees.
Charcoal sketch; 3⅝ × 7⅞ in.

(*b*) Greek Landscape. A hollow among woods, with a temple l. and a reclining figure in the foreground.
Pencil sketch; 5⅞ × 9¼ in.

(*c*) The Fir Copses of the Arcadian Alea. Firs and underwood on a hill; the tops of the trees not sketched in.
Pencil sketch; 7½ × 9⅛ in.

15. Portrait Study. A girl with downcast eyes seen in three-quarter face, looking r.
Chalks on greenish-gray paper; roy., 14¾ × 10⅝ in.

16. Two on one mount, roy., viz.:—
(*a*) Study of Goats. A group of goats on a hilltop.
Black chalk; 4½ × 6⅛ in.

(*b*) Study for a Classical Composition. Two satyrs approaching a nymph asleep near a clump of trees.
Black chalk sketch on grey paper, slightly touched with white; 5⅛ × 9⅝ in.

Nos. 7–16 were presented by Samuel Calvert, Esq., March, 1890.

17. Two on one mount, roy., viz.:—
(*a*) Study of a Girl. Head of a girl, with her hair in a net, in profile, turned r.
Pencil, with slight neutral tint wash; 7⅜ × 4⅝ in.
Presented by S. Calvert, Esq., March, 1890.

(*b*) Portrait Study. Bust of a lady in a low dress, looking towards the l.
Pencil on grey paper; 6½ × 8¼ in.
Presented by Miss Deacon, April, 1890.

18. Three on one mount, roy., viz.:—
(*a*) The Triumph of Galatea. The nymph, standing, guides the dolphins that draw her car over the waves, among which a Nereid swims before her.
Red chalk on reddish-grey paper; 5⅜ × 8⅜ in.
Presented by S. Calvert, Esq., March, 1890.

(*b*) Nymph and Faun. A faun playing on the double pipe, and a nymph seated beside him.
Black chalk on grey paper; 6¼ × 9⅝ in.

(*c*) A Pastoral Family on a Journey. Study for a Picture. A man with a kid slung over his shoulder following his wife and child, the latter with a donkey, along a glen.
Black chalk, with a little pen and sepia, on grey paper; 6 × 10⅜ in.
(*b*) and (*c*) were presented by Miss Deacon, April, 1890.

19. Three on one mount, roy., viz.:—
(*a*) Landscape Study. The skirts of a wood, showing a temple on a knoll to the l.
Red chalk on grey paper; 1⅝ × 3⅛ in.

(*b*) Landscape Study. Sheep feeding near a clump of trees.
Black chalk on grey paper; 2 × 4¾ in.
(*a*) and (*b*) were presented by Miss Deacon, April, 1890.

(*c*) Landscape Study. A hollow among mountains, with a cottage in the foreground.
Pencil on drab paper, heightened with white; 6 × 9¾ in.
(*c*) was presented by S. Calvert, Esq., March, 1890.

20. Pan and Pitys. The nymph stands naked by a pine-tree, on the edge of a wood overhanging the wild valley r., where goats are browsing; she turns her head backwards to where Pan sits l., secluded in the shadow of the pines. A composition suggested by the lines of Landor:—

> "A maid was wooed by Boreas and by Pan,
> Pitys her name, her haunt the wood and wild.
> Boreas she fled from; with more placid eye
> She looked on Pan."

Oil colours on paper; roy., 7⅞ × 14⅜ in.
Presented by Miss Deacon, April, 1890.

21. Study for 'Pan and Pitys.' The left half of the composition is nearly the same; but the valley at the r. is blank. Pitys leans against the tree in a somewhat different attitude, and the whole is more warm and aërial in colour. Signed with a pen, *E. C.*
Oil colours on paper, arched at the top; roy., 9⅜ × 14⅜ in.
Reproduced in Memoir, p. 182.
Purchased from S. Calvert, Esq., January, 1890.

22. Eve. She stands, with long gold hair falling down her shoulders, looking up into a tree with a questioning expression.
Oil colours on paper; roy., 8½ × 6⅞ in.

23. The Dryads. Three Dryads in a wood; one of them looking out r., to a path up which two figures come, dimly seen.
Oil colours on paper; roy., 6½ × 13¼ in.
Nos. 22 and 23 were presented by Miss Deacon, April, 1890.

24. (*a*) Prow of a Greek Galley.
Pen and ink; 6¼ × 4¼ in.
Reproduced in Memoir, p. X.

(*b*) Study for a Picture. A woman timidly entering a dark wood.
Pen and ink; 3⅝ × 5⅛ in.
(*a*) and (*b*) were presented by S. Calvert, Esq., March, 1890.

(*c*) The Lesson on the Reeds; a Sketch. A shepherd with a shepherdess, whom he is teaching to play upon the reeds, reclining under a knot of trees upon the bare hill-side.
Pen sketch on grey paper; 7⅜ × 10⅝ in.
Reproduced in 'The Hobby Horse,' Vol. VII., 1892.

Presented by Miss Deacon, April, 1890.

25. The Lesson on the Reeds. A different version of the subject of the last. The two figures lie on a grassy bank, topped with a row of trees; at the end of the valley l., a glimpse of mountain.
Oil colours on paper; roy., 7 × 12½ in.

26. Two on one mount, roy., viz.:—
(*a*) Study for the Figures of the Last Composition.
Pencil; 4¼ × 7 in.

(*b*) Study for the Same Composition. At the l. are a herd of goats.
Pencil on grey paper; 6¼ × 10⅝ in.

27. A Migration of Nomads. They drive their flocks in the early dawn across a broad hollow of the hills, oxen with waggons bringing up the rear.
Oil colours on paper; roy., 4⅜ × 13⅝ in.

A study for the picture, reproduced p. 64 of Memoir, in the possession of W. F. Robinson, Esq., Q.C., now called "Arcadian Shepherds Moving their Flocks at Dawn." The other title was Calvert's own. The subject originated in a sketch made in Greece. Calvert's 'Diurnal of a Tour in Greece' has the following:—
"*Friday*, 24 *May*. Left Thebes at about four o'clock. We had seen on the way a party of Nomades, shepherds with their flocks. They were on their way to more mountainous pasturage, as the summer is advancing." [Memoir, p. 208.]

28. Study for a Pastoral. A goatherd sitting naked beneath a rude tent among the woods; his companion lies l. at the tent's corner, and a few goats are seen in the shade outside.
Oil colours on paper; roy., 5¼ × 10⅜ in.

29. A Young Shepherd on a Journey: adapted from William Blake. A young shepherd with a staff, moving to the l. along a mountain path; r. a finger-post at a cross-way, and in the foreground a milestone.
Oil colours on paper; roy., 5¼ × 11⅜ in.
The composition is slightly altered from one of Blake's woodcuts to Thornton's 'Pastorals.'

30. Four on one mount, roy., viz.:—
(*a*) Study for a Composition. A man seated in thought, his chin on his hand; r., another figure faintly adumbrated.
Pen and ink sketch; roy., 2½ × 3⅝ in.

(*b*) Study of a Nymph.
Pen and ink sketch; 2¾ × 1⅜ in.
At the side of this sketch is written in pencil, *Panos secessus*. This was to have been the title of a picture of the God of Nature, which Calvert long intended to paint, but apparently only attempted, without satisfying himself. This figure may have been meant to be introduced in the picture. See Memoir, p. 183.

(*c*) Study of a Female Figure, after Giorgione. The woman drawing water at a well, at the left of Giorgione's 'Concert' at the Louvre.
Pen and ink; 7⅛ × 5⅛ in.

(*d*) Landscape Study, after Schiavone. A stream between hills, with sheep in r. foreground.
Pen and ink; 2⅜ × 7¾ in.
From one of the Schiavone landscapes at Hampton Court.

31. Two on one mount, roy., viz. :—
(*a*) Study for a Classical Composition, perhaps Europa. A nymph bearing a basket on her head in the foreground of a landscape, with a river r. and a white bull l. descending the slope from the woods.
Sketch in oil colours on paper (cut at one end); 3 × 5¼ in.

(*b*) Study for a Classical Composition: Aurora and Tithonus. Tithonus lying on a bank, with the figure of the goddess standing over him; r., an indistinct group of nymphs with a horse and chariot.
Sketch in oil colours on paper; 4 × 7¼ in.

32. A Day at the Port: Study for a Classical Composition. The waters of a harbour, and two anchored ships, among high wooded banks, with scattered temples and buildings; in the foreground, r., a man and woman by an altar conversing, and goats browsing on the slopes above.
Light sketch in chalks on yellowish grey paper; 10⅝ × 15 in.

33. Two on one mount, roy., viz. :—
(*a*) Study of Trees. A group of elms in autumn colours crowning a hill.
Oil colours on paper; 7 × 7¼ in.

(*b*) Part of a Study for a Pastoral. A sunny nook in a forest with a girl in golden drapery reclining l.; her knees and feet alone appear.
Oil colours on paper; 9½ × 8⅛.

34. Two on one mount, roy., viz. :—
(*a*) Landscape Study. A bare hill, topped with wood, sloping l. to a wide valley, under a clouded sky.
Water colours on grey paper, heightened with white; 6 × 10 in.

(*b*) Landscape Study. A wide expanse of sea viewed above the foliage of a wooded coombe.
Water colours and pen on grey paper; 7⅜ × 10¼ in.

35. Study of a Tree. An elm on the slope of a steep bank overhung with bushes.
Water colours on yellowish grey paper; roy., 14⅞ × 10⅝ in.

36. Two on one mount, roy., viz. :—
(*a*) Landscape Study. Trees on a hill side, sloping r.
Coloured chalks on greenish paper; 6⅛ × 8½ in.

(*b*) Landscape Study. Part of a rocky glen, overgrown with bushes, and with a hollow r., filled with firs and undergrowth.
Black chalk on dark grey paper; 8 × 10⅝ in.

37. Landscape with Goats. A wild hollow with overhanging oaks r., and goats browsing up the other bank.
Black chalk on prepared paper, heightened with white; roy., 7⅜ × 10⅛ in.

38. Two on one mount, roy., viz. :—
(*a*) Goats running up a Mountain Slope.
Pencil sketch; 4½ × 6⅛ in.

(*b*) Goats on a Rocky Height.
Pencil sketch; 4½ × 6 in.

39. Two on one mount, roy., viz. :—
(*a*) Landscape Study. The edge of a wood, with open grass l.
Black chalk and charcoal; 5½ × 7⅝ in.

(*b*) Study of Deer. Two stags fighting in the foreground; behind, trees and deer.
Black chalk on grey paper, heightened with white; 5 × 9⅜ in.

40. Cultured Life: The Greek Temple; A Study. At the porch of a temple r. a female figure sits playing a lyre to a figure seated opposite crowned with a chaplet.
Charcoal and black chalk; roy., 8¼ × 12⅛ in.
A similar composition in oils, but reversed, is reproduced in the Memoir, p. 200.

Nos 25–40 were presented by Miss Deacon, April, 1890.

41. Nude Study. A female figure kneeling on one knee and holding the sleeve of a figure, only partly indicated, in Turkish dress.
Black and red chalks on drab paper, heightened with white; imp., 21⅛ × 13⅝ in.
Above, a small sketch of the latter figure.

Purchased July, 1885.

CALVERT, Frederick (worked about 1815–1844). Topographical draughtsman, landscape painter, etcher, and lithographer. Some lithographed Drawing Books and studies of 'British Scenery' are in the department.

1. West Cowes, Isle of Wight. The village l., on the shores of the river, with anchored ships, sailing boats, and, in the foreground, a three-masted yacht.
Water colours over Indian ink; roy., 4⅞ × 7⅞ in.

2. Yarmouth, Isle of Wight. A cutter and a fisherman's boat in rough water at the mouth of the river; along the shores are seen scattered houses r., and a castle among woods l.
Water colours over Indian ink; roy., 5¼ × 7⅝ in.

3. Appuldurcombe Park, Isle of Wight. A park with a house in the near distance in a hollow, beyond which a hill rises l., surmounted by an obelisk, and overhanging r., the open country under a sunset sky.
Water colours over Indian ink; roy., 4⅞ × 8 in.

All purchased May, 1875.

CAMPBELL, T. H. (worked about 1806). Topographical painter; no biography known.

1. Little Sugar-loaf Hill, co. Wicklow. An undulating wooded country stretching to the hill in the distance; in the foreground a stream with a bridge r. Inscribed as above. Signed and dated *T. H. Campbell*, 1806.
Water colours and Indian ink; roy., 6⅞ × 9⅜ in.

Purchased December, 1883.

2. Rathgar Castle. A view from under the shade of trees l. of the scanty ruins of the castle on the r. of a road on which are some figures with cattle. Inscribed as above. Signed and dated *T. H. Campbell*, 1807.
Water colours over Indian ink; roy., 8½ × 12⅜ in.

Purchased May, 1890, at the Percy sale.

CAMPBELL, Thomas (b. 1790, d. 1858). Sculptor; born at Edinburgh; studied at the Royal Academy; in Rome from 1818–1830; afterwards worked in London, chiefly at portrait statues and busts.

1. Two Views (back and front) of a Statue. A man in Roman dress holding a short sword, standing by his horse. Inscribed *Thos. Campbell sculpsit.*
Pen and ink; 5½ × 6⅞ in.

Inserted in Vol. X. of the interleaved Academy Catalogues presented by J. H. Anderson, Esq., November, 1867.

CAPON, William (b. 1757, d. 1827). Scene painter and architect; born at Norwich; studied architecture under Novozielski; engaged as scene painter 1794 to John Kemble at Drury Lane, and celebrated for his reconstructions of ancient buildings; exhibited architectural drawings and a few landscapes.

1. 'Theatre in Great Alie Street, Goodman's Fields, where Mr. Garrick made his first appearance in London, Oct. 19th, 1741. Burnt down June, 1802; drawn Oct. 6, 1801.' Signed *W. Capon, No. 4, North Street, Westminster.*
   Water colours over Indian ink; 6½ × 8½ in.

2. Ceiling over the Pit of the same Theatre. In the centre, an oval with Apollo and the Muses on Parnassus, set in ornamental trellis work surrounded by a border with heads of Shakespeare, Betterton, Dryden, and Congreve. Signed *William Capon, pinxt., North Street, Westminster, February*, 1816.
   Water colours over Indian ink; 5 × 9⅜ in.
   The theatre was built by Henry Giffard in 1737.
   Both purchased with the Burney Collection, 1817.

[3–31.] Drawings in the Crace Collection of London Views. Purchased November, 1880.

3. Old Carlton House in 1746: taken from a house in St. Alban's Street, Pall Mall.
   Water colours and Indian ink; 15 × 15 in.

4. Carlton House in 1756; as it appeared before it was cased in stone, 1790.
   Water colours and Indian ink; 10 × 16½ in.

5. Carlton House in 1790. The old front being taken down. (Copied from a drawing by L. Belanger.)
   Pencil; 10 × 15½ in.

6. Front of the Old Opera House, Haymarket; built by Vanbrugh in 1705. Drawn in 1783.
   Water colours and Indian ink, with pen outlines; 7¾ × 8¼ in.
   Nos. 3–6 in Portfolio xi.

7. In Tothill Fields, near the Timber Yard. Signed and dated *W. Capon, June* 10, 1798.
   Pencil; 7 × 9 in.

8. Willow Walk, Tothill Fields. Signed and dated 9 *July*, 1799, *W. Capon.*
   Pencil; 8 × 9 in.

9. Willow Walk: another view. Signed and dated 9*th of July*, 1799, *W. Capon.*
   Pencil; 8 × 9 in.

10. The Windmill, Tothill Fields. Signed and dated *W. Capon*, 1799.
    Pencil; 7½ × 10 in.

11. The Pest Houses, Tothill Fields. Signed and dated *W. Capon, July* 21, 1801.
    Pencil and slight Indian ink wash; 5 × 7 in.

12. View in Tothill Fields, looking South. Signed and dated 1807, *W. Capon.*
    Pencil; 7 × 9 in.

13. Gardens of Houses in Tothill Fields. Signed and dated 1808, *W. Capon.*
    Pencil; 7 × 10½ in.

14. Tothill Fields, 'where the horses are killed.' Dated 1803.
    Pencil; 7½ × 9 in.

15. Tothill Fields, with Westminster Abbey in the distance. Signed and dated 1815, *W. Capon.*
    Pencil; 7 × 9 in.

16. Part of the Penitentiary, Millbank.
    Pencil; 7 × 9 in.

17. Millbank, with part of Vauxhall Bridge.
    Pencil; 7 × 10 in.

18. Westminster Abbey from the School Garden. Signed and dated *William Capon, September*, 1819, *delint.*
    Pencil; 7 × 9 in.
    Nos. 7–18 in Portfolio xiv.

19. Old Palace Yard, showing the old entrance to the House of Lords.
    Pen and ink; 8½ × 9½ in.

20. The Prince's Chamber, House of Lords. Signed and dated *W. Capon*, 1799.
    Pencil; 8½ × 13 in.

21. North Front of the Painted Chamber, House of Lords, from the court-yard. Signed and dated *William Capon delt. Augt.* 17, 1799.
    Pencil; 16 × 19½ in.

22. South Front of the Painted Chamber. Signed *William Capon del*t.
Pencil; 14 × 19½ in.
Nos. 19–22 in Portfolio xv.

23. Snow Hill during its Improvement, in 1803. Signed *William Capon.*
Pencil, with slight Indian ink wash; 6¾ × 9 in.
In Portfolio xxvii.

24. Tyburn, looking across Hyde Park. View from the end of Upper Seymour Street. Drawn in 1785.
Water colours; 7½ × 12 in.

25. Tyburn; sketch for the preceding drawing, showing the galleries used for witnessing executions.
Pencil, with some monochrome wash; 7½ × 12 in.
Nos. 24 and 25 in Portfolio xxx.

26. Allen's Rope Walk, near the Bricklayer's Arms, Kent Road.
Water colours and Indian ink; 7 × 9½ in.
In Portfolio xxxiv.

27. 'The Balloon, in which Mrs. Sage and Mr. Biggin ascended, as it appeared when filled, May, 1785, from Newington Causeway.' Signed *W. Capon.*
Monochrome sketch, partly tinted; 7 × 9¼ in.
In Portfolio xxxv.

28. Fragment of Old London Wall, near Tower Hill.
Water colours over Indian ink; 10 × 14 in.

29. Another View of the Same Fragment.
Water colours over Indian ink; 9½ × 14 in.

30. London Wall; fragment in America Mews, Minories.
Water colours over Indian ink; 10¼ × 10½ in.

31. London Wall; fragment near the Old Bailey.
Water colours over Indian ink; 9 × 9 in.
Nos. 28–31 in Portfolio xxxvii.

CAPPS, Edward (worked about 1800). Water colour painter; biography unknown.

1. View on the River Wandle, Beddington, Surrey. In the foreground a road comes r. along a stream, on the other side of which a cottage stands among trees at the foot of park-like slopes.
Water colours and Indian ink; roy., 11⅛ × 16⅜ in.

Purchased October, 1872.

CARFRAE, G. (worked about 1787). Animal painter; an etching called Easter Hunt (Stag Hunt) after a drawing by Carfrae is in the department.

1. The Squirrel Opossum. The opossum is on a small bough, round which its tail is curled, looking l. Signed *G. Carfrae P.*
Indian ink, slightly tinted with water colours; roy., 5⅛ × 3¾ in.

Purchased November, 1881.

CARLINI, Agostino, R.A. (d. 1790). Sculptor and painter; born at Genoa, but came to England early in life, and was one of the original members of the Royal Academy; some of his statues were famous in his day.

1. Allegorical Design; Sculpture and Painting. A vase, adorned with a design of Cupid; two female figures seated leaning against it, Sculpture r., and Painting l.
Pen and Indian ink wash; 4⅝ × 8⅝ in.

Inserted in Vol. I. of the interleaved catalogues of the Society of Artists, presented by J. H. Anderdon, Esq., 1869.

CARPENTER, Margaret Sarah, Mrs. (b. 1793, d. 1872). Portrait painter; daughter of Captain Geddes; born at Salisbury; went to London, 1814; made a great reputation by portraits; married W. H. Carpenter (see infra); exhibited between 1818 and 1866 at the Royal Academy.

1. Portrait of the Artist. A bust, full face, in a low dress. Signed and dated *Margaret Carpenter*, 1817.
   Water colours; roy., 11¾ × 8¾ in.

   Presented by Miss Carpenter, April, 1893.

2. Felix Slade, Esq. Head and shoulders, three-quarter face, turned l., the eyes looking full. Signed and dated *Margaret Carpenter*, 1851.
   Chalks and water colours on drab paper; roy., 14⅝ × 10⅝ in.

   Felix Slade was born in Lambeth, 1790, and spent his life in forming fine collections of glass, pottery, engravings, etc., which he bequeathed at his death to the British Museum. He also founded the Slade Professorships of Fine Arts at London, Oxford, and Cambridge. Died 1868.

   Presented by William Carpenter, Esq., March, 1874.

3. Sara Coleridge. Head and shoulders, three-quarter face, looking l. Inscribed *Sara Coleridge, M. C.*
   Charcoal, touched with black and red chalk; roy., 10⅞ × 8¾ in.

   Sara (b. 1802, d. 1852), daughter of Samuel Taylor Coleridge, and wife of Henry Nelson Coleridge; was a woman of singular learning, ability, and charm, whose gifts were inadequately represented in her published writings; she is best known by her fairy story, 'Phantasmion.'

4. William Hookham Carpenter. Head and shoulders, the face in three-quarters, looking r., dressed in a loose kind of robe with collar. Inscribed *W. H. Carpenter*, 1817, *Margt Carpenter.*
   Water colours and pencil; roy., 12 × 8⅞ in.

   William Hookham Carpenter (b. 1792, d. 1866) was keeper of the Department of Prints and Drawings from 1845 till his death; well known by his 'Pictorial Notices of Vandyck.'

5. Henrietta Shuckburgh. The head and shoulders of a lady, the face in three-quarters, turned r., the eyes looking full. Inscribed *Henrietta Shuckburgh, M. Carpenter.*
   Pencil and chalks; roy., 11⅝ × 9⅛ in.

6. Gambier Parry. Half length, three-quarter face, turned r., the eyes looking full. Inscribed *Gambier Parry, M. Carpenter.*
   Black and red chalks on drab paper, heightened with white; roy., 9⅞ × 7⅛ in.

   Thomas Gambier Parry (b. 1816, d. 1888) was the inventor of the "Spirit Fresco" process of painting, in which he painted the walls of the Church at Highnam, Gloucestershire, where he resided; also decorations at Ely and Gloucester cathedrals, and at Tewkesbury Abbey.

   Nos. 3–6 were presented by Miss Carpenter, April, 1893.

CARPENTER, William (living artist). Painter and etcher; son of William Hookham and Margaret Carpenter; painted and etched figures and portraits; some Indian sketches of his were published in the 'Illustrated London News,' 1857–8; these and some of the etchings are in the Department.

1. Portrait of Charles Fox, the Engraver. Head and shoulders, turned l., the eyes looking round over the shoulder, the face in three-quarters. Signed and dated *W. Carpenter*, 1848.
   Black and red chalks on drab paper, heightened with white; roy., $13\frac{3}{4} \times 10\frac{3}{8}$ in.
   Etched by the artist in 1849.

   Charles Fox, line engraver (b. 1794, d. 1849), was a pupil of W. C. Edwards, and afterwards an assistant of John Burnet; his chief works were after Wilkie. He was also well known as a judge of flowers, and the etching from this portrait was published in the 'Florist.'

   Presented by the artist, December, 1865.

CARTER, H. B. (worked about 1824–1830). Water-colour painter; born at Scarborough, but worked chiefly in the West of England; exhibited 1827–1830.

1. West End of Plymouth Breakwater. The breakwater is seen in perspective, stretching across the bay; at the near end workmen are placing stones in position with a crane, and a lighter r. brings others.
   Water colours; roy., $6\frac{5}{8} \times 13\frac{5}{8}$ in.

2. East End of Plymouth Breakwater, after the Storm, Nov., 1824. The breakwater seen end-ways, with the sea breaking on the scattered and dislodged stones.
   Water colours; roy., $6\frac{5}{8} \times 13\frac{5}{8}$ in.

   Both purchased, July, 1878.

CARTER, John, F.S.A. (b. 1748, d. 1817). Draughtsman and architect; son of a marble-carver in London; drew for the 'Builders' Magazine,' 1774–1786, for the Society of Antiquaries, and for Richard Gough; published Specimens of Ancient Sculpture and Painting, 1780–94 (in the Department), and other works on antiquities in England.

1. South-East View of St. John's Church, Cirencester. Taken from the market-place, which, with busy groups, occupies the foreground.
   Indian ink, slightly tinted with water colours; roy. (with margin), $10\frac{1}{2} \times 8\frac{5}{8}$ in.

   Purchased November, 1848.

2. The Entrance to the Library of Rochester Cathedral. A note on the margin below says: *The recess and door of this entrance, as here represented, is from the idea of its original state, as at present it is walled up to the inner mouldings.* The recess and door are drawn on a separate piece of paper, hinged so as to cover over the part on which the actually existing door is drawn.
   Indian ink slightly tinted with water colours; roy., $16\frac{1}{4} \times 10\frac{1}{4}$ in.
   Etched in Vol. I. of Specimens of Ancient Sculpture, etc., with modifications of the imaginary doorway.

   Purchased October, 1872.

3. North-West View of Queen's Cross near Northampton. Two labourers at the foot of the cross and a woman in the foreground. Inscribed *J. Carter, sketch'd* 1782, *and this drawn* 1785.
   Indian ink, slightly tinted with water colours; roy., $14 \times 9\frac{1}{2}$ in.

4. View of the Remains of the Interior Part of the South Side of the Cloisters of Peterborough Minster. Two figures in the garden enclosed by the cloister wall, conversing. Signed *John Carter delt.*
   Indian ink, slightly tinted with water colours; roy., $15\frac{5}{8} \times 13$ in.

   Nos. 3 and 4 were purchased June, 1881.

5. Coronation of Henry V.: Bas-relief at Westminster Abbey.
   Indian ink; roy., $5\frac{7}{8} \times 7\frac{5}{8}$ in.

   Presented by John Percy, Esq., M.D., July, 1881.

[6–8.] Drawings inserted in Vol. III. of the illustrated copy of Pennant's London, bequeathed by J. C. Crowle, Esq., in 1811.

6. An Eastern King giving Audience to Ambassadors from the West. 'Specimen of the Tapestry in the Painted Chamber, Westminster. Copied by J. Carter, 1799, previous to their being taken from the public eye.'
Water colours with pen outlines; 16¾ × 11 in.

7. Specimen of the same Tapestry: A Battle between Knights in Armour.
Water colours with pen outlines; 17 × 14¼ in.

8. 'Supposed Portrait of Queen Philippa, Consort to Edward III. From a painting on the wall adjoining the site of the altar of St. Stephen's Chapel, Westminster. The painting was saved when the havoc was made of many others in various parts of the Chapel in 1800.'
Water colours with pen outlines; 15 × 4½ in.

9. 'Portrait of a Girl about three years old at Shefford, between Bedford and Hitchin, remarkable for having exactly on one side the head beautiful light curling hair, and on the other side, hard, disagreeable straight hair. Taken July, 1783.'
Pen and ink, with some water-colour wash; 9¾ × 7⅝ in.

Purchased October, 1872.
See also *infra* under Sylvester Harding.

CARTER, Owen Browne (b. 1806, d. 1859). Architect and draughtsman; worked chiefly at Winchester; went to Egypt about 1829–30, and resided for a time at Cairo; exhibited at the Royal Academy, 1847 and 1849.

1. Album of Drawings in Sepia and Pencil for 'Illustrations of Cairo, by Robert Hay, Esq., of Linplum.' London, 1840. A few of these were done from sketches by C. Laver, which are catalogued here, as also are some separate studies by Henry Warren, of figures introduced into the plates.
For other drawings by Laver, see *infra*, *sub voce*.

(1) Bain al Ḳaṣrain (Beyn el-Kasreyn),* with a public fountain.
Lithographed by L. Haghe. Plate II.

(2) Al-Ghūrīyah (El-Ghooreeyeh).
Lithographed by J. C. Bourne. Plate III.

(3) Gateway of the Ḳaṣr al-Sham' (Kasr Esh-Shema).
Lithographed by J. C. Bourne. Plate IV.

(4) The Great Minaret and Part of the Mosque of Ṭūlūn (Tooloon).
Lithographed by J. C. Bourne. Plate V.

(5) Group of Figures for Plate V., by Henry Warren.

(6) Kal'at al Kabsh (Kal at El-Kebsh).
Lithographed by J. C. Bourne. Plate VI.

(7) Figures for Plate VI., by H. Warren.

(8) The Mosque of Barḳūḳ (Barkook). Sketch by C. Laver in pencil and water colours.

(9) The same Subject. More finished sepia sketch by C. Laver.

(10) The same Subject. Finished drawing by Carter.
Lithographed by J. C. Bourne. Plate VIII.

(11) Palace of Sharīf Bey (Shereef Bey), with figures introduced by H. Warren.

(12) Sabīl al-Badawīyah (Sebeel El-Bedaweeyeh). Sketch by C. Laver, in pencil and water colours.

(13) The same Subject. Finished drawing by Carter.
Lithographed by J. C. Bourne. Plate X.

* The names within brackets are as spelt in Hay's book.

(14) Mosque of Al-Juyūshī (El-Guyoshee).*
Lithographed by J. C. Bourne. Plate xi.

(15) Bāb Zuwailah (Bab Zuweyleh).
Lithographed by J. C. Bourne. Plate xii.

(16) Mosque of the Sultān Ḥasan (Sultán Hasan). Sketch by C. Laver.

(17) The same Subject. Finished drawing by Carter.
Lithographed by J. C. Bourne. Plate xiii.

(18) Bain al Ḳasrain (Beyn-el Kasreyn). Sketch.

(19) The same Subject. Finished drawing.
Lithographed by J. C. Bourne. Plate xiv.

(20) Figures for Plate xiv., by H. Warren.

(21) Bāb al-Naṣr (Bab En-Nasr).
Lithographed by J. C. Bourne. Plate xv.

(22) Street near the Bāb al-Kharḳ (Bab El-Khark).
Lithographed by J. C. Bourne. Plate xvi.

(23) Figures for Plate xvi., by H. Warren.

(24) View in the Jamālīyah (Gemaleeyeh).
Lithographed by J. C. Bourne. Plate xviii.

(25) Figures for Plate xviii., by H. Warren.

(26) Birkat al-Fīl (Birket El-Feel).
Lithographed by J. C. Bourne. Plate xx.

(27) Tomb and Fountain of Al-Muzaffar (El Mudhaffar).
Lithographed by J. C. Bourne. Plate xxi.

(28) Figures for Plate xxi., by H. Warren.

(29) Baibarsīyah (The Beybarseeyeh).
Lithographed by T. S. Boys. Plate xxii.

(30) Figures for Plate xxii., by H. Warren.

(31) (*a*) Khān al-Khalīlī (Khan El-Khaleelee). Pencil drawing by C. Laver.

(*b*) The same Subject. Finished drawing by Carter.
Lithographed by J. C. Bourne. Plate xxiii.

(32) (*a*) Khān al-Khalīlī (Khan El-Khaleelee). Another view, pencil drawing by C. Laver.

(*b*) The same Subject. Finished drawing by Carter.
Lithographed by J. C. Bourne. Plate xxiv.

(33) (*a*) (*b*) Two Studies of Figures, for Plates xxiii. and xxiv., by H. Warren.

(34) Slave Market (with figures by Warren).
Lithographed by J. C. Bourne. Plate xxv.

(35) Al-Birmāwīyah (El Barmaweeyeh).
Lithographed by J. C. Bourne. Plate xxvi.

(36) Principal Entrance to the Mosque Al-Azhar (El-Azhar).
Sketch by C. Laver.

(37) The same Subject. Finished drawing by Carter.
Lithographed by T. S. Boys. Plate xxix.

(38) Figures for Plate xxix., by H. Warren.

(39) Sabīl of Tūsūn Pāshā (Sebeel of Toosoon Basha). Sketch.

(40) The same Subject. Finished drawing.
Lithographed by J. C. Bourne. Plate xxx.

[(41)–(53)] Drawings not published in the Illustrations of Cairo.

(41) Principal Doorway, Sulṭān Ḥasan (Sultan Hassan). Sketch by C. Laver.

(42) The same Subject. Finished drawing by Carter.

* The names within brackets are as spelt in Hay's book.

(43) View of the Bāb al Futūh (Baabel Footooh). Sketch by Laver.*

(44) The same Subject. Finished drawing by Carter.

(45) Al-Azhār (El Azhar), or Al-Ḥasanain (El Hasseneyn).

(46) Entrance to the Mosque of Sulṭān Kalāun (Sultán Kalaaoon) and the Māristān (Máristán).

(47) Ruin and Mosque in Cairo.

(48) Kal'at al-Kabsh (Kal'at el Kebsh).

(49) Jāmi 'Zāhid (Gamazáhad).

(50) View in Cairo.

(51) (*a*) View on the Canal, Cairo, 1830. Water colours.

(*b*) Rosetta, 1829. Water colours.

(52) Panorama of Cairo, in seven sheets. Pencil (probably by Laver).

(53) Repetition of the same Panorama. Pencil.

Purchased in October, 1817.

CARTER, William (worked about 1836–1876). Landscape painter and architectural draughtsman; lived in London and worked in various parts of England; exhibited at the Royal Academy and other galleries.

1. Collingham, Yorkshire. The village with its church tower, seen at a little distance, surrounded by fields, among which curves a river r., with a path along the high bank l. Inscribed *Collinham* [sic], *Yorkshire. W. Carter.*
Water colours; roy., $8\frac{3}{4} \times 13\frac{5}{8}$ in.

2. View at Great Yarmouth. A wide, windmill-dotted country, from which a river winds into the r. foreground; near the shore l. a house, and sailing boat moored to the bank; other boats drawn up and one in the foreground with two figures. Inscribed *At Great Yarmouth. W. Carter.*
Water colours; roy., $9\frac{3}{4} \times 14\frac{1}{2}$ in.
A 'Scene on the river Yare, near Yarmouth,' presumably in oils, was exhibited by Carter at the Royal Academy exhibition of 1848 (No. 138).

Both purchased August, 1875.

CARTWRIGHT, Joseph (b. about 1789, d. 1829). Marine painter; born in Devonshire; served as paymaster-general to the forces at Corfu, where he made sketches, and on his return took to marine painting, in which he gained great reputation.

1. Sea piece, with an English Man-of-war. A bay, in the centre of which the man-of-war, a brig, tacks towards the r. under a reddened, stormy sky; in the offing are other craft, and a ship standing out to sea, r. a cutter, and l. a lugger, with cliffs behind it. Signed and dated *J. Cartwright. D.L.* 1813.
Water colours; imp., $13\frac{1}{4} \times 20$ in.

Purchased May, 1870.

2. Market Place, Corfu. A large square in which, r. and l., are groups of peasants marketing; behind, a large building with a Doric portico, and a dome rising beyond it. Signed and dated *J. Cartwright.* 1821.
Water colours; imp., $11\frac{1}{8} \times 20$ in.

Purchased May, 1890, at the Percy sale.

* The names within brackets are as spelt in Hay's book.

CATTERMOLE, George (b. 1800, d. 1868). Painter and lithographer; born in Norfolk; placed early with John Britton [q.v.], and beginning as an architectural draughtsman, became one of the chief representatives of the romantic movement inspired by the Middle Ages; lived in London, and worked chiefly in water colours, doing a great deal of book illustration from 1830 to 1850.

1. The Soldier and his Host. In a narrow room, with fireplace r., a soldier of the seventeenth century seated by a table on which are the remains of a meal, regarding his host, a man in a loose dress, seated opposite to him l. Signed *G. C.*
   Water colours and body colours; roy., 10⅜ × 14¾ in.

   Presented by Charles Baugniet, Esq., April, 1877.

2. The Picture Gallery at Knole. A view looking down the length of the gallery. Dated *Knole, Oct.* 4, 1844.
   Pencil sketch on grey paper, heightened with white; roy., 9½ × 13½ in.

3. Doorway at Knole. A doorway in a room, with massive door thrown back and opening into anteroom or passage. Dated *Knole*, 1844.
   Pencil sketch on grey paper, heightened with white; roy., 9⅝ × 13½ in.

4. View in Knole Park. Undulating ground with clumps of beeches, their upper branches unseen. Dated *Knole*, 1844.
   Black chalk; roy., 9⅝ × 13½ in.

5. Two on one mount, roy., viz.:—
   (*a*) A Room in New Hall, near Sutton Coldfield. An Elizabethan room, wainscoted, with a window at the end and a suit of armour against the wall l. Dated 1835.
   Pencil sketch; 6⅞ × 10⅛ in.

   (*b*) Room in an old Mansion. A room of the same character as the last, with a fireplace and staircase at the end, a suit of armour r. and weapons on the walls and rafters.
   Pencil sketch; 6⅞ × 10⅛ in.

6. Five on one mount, roy., viz.:—
   (*a*) Sketch near Canterbury. Hedgerow elms by a road. Signed *G. C., Canterby.*
   Pencil; 4⅛ × 2⅝ in.

   (*b*) Castle at Canterbury. A stream, with bridge l. and the Castle beyond. Signed with monogram, and dated *Canterby*, 1831.
   Pencil and slight Indian ink wash; 3 × 4 in.

   (*c*) Church at Canterbury. A small church with a yew in front of the tower. Dated 1831, *Canterbury.*
   Pencil sketch; 3 × 4 in.

   (*d*) Near Canterbury. A road between great elms leading to some houses. Dated *Canterby*, '31.
   Pencil and slight Indian ink wash; 3 × 4 in.

   (*e*) Wood at Petersham. A glade among tall trees. Inscribed *Petersham. Scene of the duel in 'Nicholas Nickleby.'*
   Pencil; 6¾ × 10¼ in.

7. The Old Gate of Trinity College, Cambridge. An architectural drawing. Signed and dated *G. Cattermole*, 1816.
   Pencil; roy., 12½ × 9⅛ in.

8. Covent Garden Theatre: Interior. From the stage. Signed with monogram, and dated 1820.
   Pencil; roy., 6 × 8¼ in.

9. Interior of a College Hall. Looking towards the high table. An architectural drawing. Signed *G. Cattermole.*
   Pencil; roy., 9⅛ × 12¾ in.

10. View from a Wooded Hill. A view between tall clumps of slender trees, of a distant town, or ruins, seen across a wooded plain.
    Black chalk sketch; roy., 18⅞ × 12¼ in.

11. Portrait of Lady Blessington. Bust in low dress; the face in three quarters turned l., the hair in long ringlets. Signed with monogram.
Pencil on grey paper, with tint on lips and cheek; roy., $10\frac{1}{8} \times 7\frac{5}{8}$ in.

12. Portrait of the Artist as a Young Man. Head and shoulders, three-quarter face, the eyes looking down l., a cap on the head. Signed with monogram, and inscribed *George Cattermole, by himself, about* 1820.
Black chalk on blue-grey paper; roy., $11 \times 8\frac{3}{8}$ in.

13. Portrait-studies of John Cattermole. Two studies of the head, seen from behind, the face in profile and foreshortened; below, two studies of a female head.
Black chalk on blue-grey paper; roy., $11 \times 8\frac{1}{2}$ in.

Nos. 2–13 were purchased from L. Cattermole, Esq., July, 1889.

14. A Forest Stronghold. A massive fortress, touched with evening light, rising r. upon an eminence sloping down to a hollow path l., overhung by a dense row of trees.
Water colours and body colours; roy., $16\frac{5}{8} \times 11\frac{3}{4}$ in.

Purchased December, 1890.

CATTERMOLE, Rev. Richard (b. about 1795, d. 1858). Draughtsman and author; elder brother of George Cattermole; did drawings for Britton's 'Cathedral Antiquities'; vicar of Little Marlow, and author of several miscellaneous works.

1. Portrait-studies of Mr. and Mrs. Porden. Busts only; the husband l., three-quarter face; the wife r., in profile. Signed *Rich^d. Cattermole, del.*
Pencil; roy., $7\frac{1}{2} \times 9\frac{1}{4}$ in.

Purchased July, 1889.

CATTERMOLE, W. (worked about 1836). Draughtsman; brother of George Cattermole.

1. Two on one mount, roy., viz.:—
(*a*) Old Oak at Winfarthing, Norfolk. A vast oak in a park, with a door cut into it l., and a man and woman entering; two women moving away r.
Pencil; $7\frac{1}{8} \times 11$ in.
On the back of the mount is pasted an inscription, stating that the tree was a great favourite with Queen Elizabeth during her residence at the neighbouring palace of Kenninghall Place; signed and dated *W. Cattermole*, 1836.

(*b*) Emeswell Church, Suffolk. A view from the road running along the south side of the church, under the churchyard. Drawn 1836.
Pencil; $7\frac{3}{8} \times 11$ in.

Purchased July, 1889.

CAWSE, John (b. 1779, d. 1862). Painter; exhibited portraits and, later, historical pictures between 1801–45; published 'The Art of Oil Painting,' 1840.

1. Caricature of Joseph Wilton, R.A. Whole length figure of a fat, ungainly man, with staring eyes; his l. hand resting on a stick. Signed and dated *Jn. Cawse, fec.*, 1799.
Pen and ink sketch; roy., $10 \times 6\frac{3}{8}$ in.
Joseph Wilton, sculptor (b. 1722, d. 1803) made the monument to Wolfe in Westminster Abbey, and other public works, and was keeper of the Royal Academy from 1790 till his death.

Purchased May, 1883.

CHALMERS, J. (worked about 1720). Book-illustrator; designed illustrations to Urry's 'Chaucer,' published 1721.

CHAUCER'S CANTERBURY PILGRIMS: Illustrations for the edition of Chaucer's Works, by John Urry, London, 1721. Indian ink.

1. Four on one mount, roy., viz.:—
   (*a*) THE PARDONER. Signed *J. Chalmers, delin.*
   6⅛ × 4⅜ in.
   Engraved, p. 132.
   (*b*) A NONNE. Signed *J. Chal., delin.*
   6⅛ × 4⅜ in.
   Engraved, p. 115.
   (*c*) THE KNIGHT. He charges in armour; in the background, a battle.
   5¾ × 4⅜ in.
   Engraved after the Contents, with the note:
   The following cut should have been placed before the Rhime of *Sir Thopaz.*
   (*d*) THE FRERE. Signed *J. Chal., delin.*
   6⅛ × 4⅜ in.
   Engraved, p. 86.
2. Four on one mount, roy., viz.:—
   (*a*) THE SOMPNER. Signed *J. Chalmers, delin.*
   6⅛ × 4¼ in.
   Engraved, p. 90.
   (*b*) THE MONK. Signed *J. Chalmers, delin.*
   5¾ × 4⅜ in.
   Engraved, p. 160.
   (*c*) THE WIFE OF BATH.
   6 × 4¼ in.
   Engraved, p. 76.
   (*d*) THE CLERK OF OXENFORD. Signed *J. Chal., delin.*
   6¼ × 4⅜ in.
   Engraved, p. 96.
3. (*a*) THE FRANKLIN. Signed *J. Chal., delin.*
   6⅛ × 4⅛ in.
   Engraved, p. 107.
   (*b*) THE MANCIPLE. Signed *J. Chalm., delin.*
   5¾ × 4¼ in.
   Engraved, p. 174.
   (*c*) THE PERSON. Signed *J. Chalmers, delin.*
   5⅞ × 4¼ in.
   Engraved, p. 190.
   (*d*) THE YEOMAN.
   5¾ × 4¼ in.
   Engraved, p. 36, above the 'Coke's Tale of Gamelyn.'

   All purchased June, 1871.

CHALON, Alfred Edward, R.A. (b. 1780, d. 1860). Painter; younger brother of J. J. Chalon; born at Geneva, but brought to England as a child; studied at the Royal Academy, and became the most fashionable portrait painter in water colours of his day; elected A.R.A. 1812, R.A. 1816.

1. PORTRAIT OF THE ARTIST. Head in full face. Signed and dated *A. E. Chalon, R.A., 1847, by d°.*
   Red and black chalk on buff paper, heightened with white; roy. (cut at the corners), 9⅞ × 6¾ in.

   Presented by J. Deffett Francis, Esq., March, 1884.

2. The Return of Cinderella's Sisters. Cinderella crouches by the fire l., a pair of bellows in her hand, looking up to her two sisters, who stand r., dressed in their ball-dresses and mocking at her; a cat on the hearth l.
Indian ink, madder brown and white; roy., 12⅝ × 12 in.

Purchased July, 1878.

3. Monsieur Bégrand, a Dancing Master. Caricature sketch of a dancing-master, whole length, in profile, fiddle under arm, toes turned out, smiling and exclaiming, *Rentrez bien la ceinture.* Inscribed at bottom with this exclamation, and at top, *Monsieur Bégrand mon maître de Danse. A. E. C.*
Pen and ink; roy., 9 × 5¼ in.

Purchased December, 1885.

4. Students at the British Institution, 1806. One of the rooms at the British Institution, in Pall Mall, with artists copying from an exhibition of pictures by old masters. At the extreme l., Henry Howard, Rowlandson and James Green are copying a Vandyck portrait. Next is Miss Jackson, a diminutive figure, looking up to Douglas Guest, a giant smiling down on her. In the centre, a little further off, Miss Fanny Reinagle and Nicholas Pocock are disputing over a copy of Rembrandt's 'Mill' on an easel, behind which Dixon and Celli are working. Next, Benjamin West, buttoned up and with his hat on, painting eagerly, while Miss Hayes looks on open-mouthed l.; and nearer, a boy, seen from behind, painting on a high stool; all these are copying Rembrandt's 'Mill,' which stands on an easel, with a great 'Claude' on the wall behind it. In the foreground, S. W. Reynolds, in profile, copying a Rembrandt portrait; behind him, Valentine Green, talking to Miss Charlotte Reinagle; and at the extreme r., Masquerier. A heap of painting materials in the foreground towards the l. Signed with monogram.
Indian ink with pen outlines, lightly tinted with water colours; imp., 12½ × 20⅞ in.

5. Students at the British Institution, 1807. One of the rooms at the British Institution, with a staircase opening in the floor, in the centre foreground, and the porter coming up to announce "Four o'clock, ladies and gentlemen!" to a number of artists copying pictures on the walls. In the centre, beyond the staircase rails, a raised platform, on which R. Reinagle and G. W. Gent are making studies from a huge landscape, Irvine standing between them in a critical attitude. G. Dawe leans against the front of the platform, gazing up at a picture, and Chalon himself, a gigantic figure, sits on the edge of it r., laughing at a sally of Miss Dawe's, who looks up from her painting to speak to Michael Sharpe and George Samuel; the latter looks round smiling from his easel. Behind, F. C. Lewis is just seen, and more to the r., T. Medland, looking over a lady's shoulder. In the foreground r., Miss Pyne, a comical profile, nearly extinguished by a Quaker bonnet. At the l. of the platform, Mulready stands, looking at the work of John Linnell, a boy on a high stool with his tongue out, painting furiously; an unknown artist works beside them. In the foreground, paints and palette; and at the extreme l., Dighton, with his hand on his hip and his hair brushed up, frowning malignantly; beyond him, Mrs. Green, an ample figure with spectacles, talking to Richard Sass, near whom is a lady. Signed with monogram.
Indian ink with pen outlines, lightly tinted with water colours; imp., 12⅜ × 21 in.
The British Institution for Promoting the Fine Arts in the United Kingdom was founded in 1805, and held its first exhibition of works by living artists in January, 1806. Later in the same year an exhibition of thirteen works by the old masters was held, and students were allowed to copy them. In the following year literal copies were prohibited, though studies were permitted. Valentine Green, the famous mezzotint engraver (b. 1739, d. 1813), who appears in the first of these drawings, was the Keeper of the Institution, which held its exhibitions at the Shakespeare Gallery, in Pall Mall. For Howard, Rowlandson, Guest, Pocock, West, S. W. Reynolds, Gent, Dawe, Lewis, Mulready, Linnell, Dighton, and Sass, see in this Catalogue, under their several names; and for James Green and his wife, Mary Green, see *supra*, under W. Behnes. Richard, son of Philip Reinagle (b. 1775, d. 1862), painted animals and portraits; he was elected R.A. 1823. Miss Fanny Reinagle exhibited at the British Institution and Royal Academy 1800–1812; Miss Charlotte Reinagle at the same galleries

1798–1821. Miss Jackson is probably Harriet A. E. Jackson, afterwards Mrs. John Browning, who worked about 1809–1816. Dixon may be J. Dixon, a landscape painter (worked about 1784–1811), but more probably William Dixon, a figure painter (worked about 1796–1827). A. Celli painted domestic subjects, exhibiting at the British Institution 1808–1812. A Miss M. Hayes exhibited portraits 1801–1809. John James Masquerier (b. 1778, d. 1855) had a large practice as portrait painter in the earlier years of this century. Irvine is probably Hugh Irvine, who painted historical subjects about 1808–1829. A Miss Dawe exhibited a picture 1836, but can hardly be the lady here represented. Michael William Sharp (d. 1840), a pupil of Beechey and friend of Crome, was popular for his domestic scenes and portraits; he gained a premium at the British Institution in 1809. George Samuel (worked about 1785–1823) painted clever landscapes in oils and water colours. Thomas Medland (d. 1833) exhibited occasional landscapes in water colours from 1777, but is best known as an engraver, also of landscapes. Miss Pyne was probably a sister or relation of W. H. Pyne, the water colour painter, who was a Quaker.

Nos. 4 and 5 purchased June, 1879.

6. The Opera Box. The interior of a box, with a young lady seated l., holding a small bouquet of flowers; at the r. another lady, looking up over her shoulder at a gentleman standing behind. Beyond, the opposite boxes, filled with fashionable people, and on the stage the *première danseuse* balancing on one toe, unnoticed by anyone. Signed and dated *A. E. Chalon, R.A., etc.*, 1838.
Water colours; imp., $18\frac{1}{2} \times 13\frac{5}{8}$ in.

Purchased February, 1886.

CHALON, John James, R.A. (b. 1778, d. 1854). Painter; elder brother of the preceding; studied at the Royal Academy, and elected A.R.A. in 1827, R.A. in 1841; was also a member of the Water Colour Society; a skilful painter of many kinds of subjects, but chiefly distinguished in landscape; worked in London.

1. Landscape with Cattle. A grassy slope with a clump of willows by a wooden bridge over a stream r., and two men and a dog under the trees; a tree-trunk in the l. foreground, and two cows, one standing, one lying down, between it and the men: beyond, l., fields with a few cattle and distant trees.
Sepia and Indian ink on pale buff paper, heightened with white; roy., $7\frac{1}{4} \times 10\frac{1}{8}$ in.

Purchased June, 1869.

2. Carisbrooke Castle. Beyond a mossy wall, ending r. in an ivy-covered archway, the castle ruins rising on their mound, with a massive gateway flanked by towers in the centre. Inscribed *No. 5. Carisbrooke Castle. J. J. C.*, and dated 1804. Memoranda of colours on the parts to which they refer.
Pencil; roy., $6\frac{1}{8} \times 18\frac{1}{4}$ in.

Purchased July, 1876.

CHAMBERS, George (b. 1803, d. 1840). Painter; son of a Whitby seaman; went to sea before becoming an artist; painted scenes for theatres; well known for his marine pictures; exhibited between 1827–1840, both in oil and water colours.

1. Rownham Ferry, Clifton. The banks of the Avon opposite the heights of Clifton, with its terraces of houses r.; on the near bank l. an inn above the ferry. Signed and dated *G. Chambers*, 1838.
Water colour sketch; roy., $9\frac{3}{4} \times 14$ in.

2. Harbour Scene. Part of a harbour, with a brig and a yawl l., lying by a jetty, and a house r., past which a path comes from under trees to the foreground, where a man is sketching by the water.
Pencil sketch, partly washed with water colours; roy., $10 \times 13\frac{1}{4}$ in.

3. Riverside Scene. A river bank, seen from the stream, with backs of houses on the slope; boats drawn up and in the water, and men and women busy round them or gathered on the steps of the houses.
Pencil sketch; roy., $7\frac{3}{4} \times 12\frac{5}{8}$ in.
Purchased January, 1865.

CHAMBERS, Sir William, R.A. (b. 1726, d. 1796). Architect; born at Stockholm; went to sea as a boy; visited China; studied architecture in Italy; worked from 1755 till his death in England, the present Somerset House being his finest and most famous building; one of the first members of the Royal Academy.

1. New Somerset House; the front towards the Strand, 1786. Inscribed in ornamental letters *The Academy Royal and Royal Antiquarian Society.*
Indian ink wash with pen outlines; $15\frac{1}{2} \times 23$ in.
In Portfolio xvii. of the Crace Collection of London Views, purchased November, 1880.

CHANTREY, Sir Francis Legatt, R.A. (b. 1781, d. 1842). Sculptor; born in Derbyshire, and pupil of a carver in Sheffield; learnt painting from Samuel James, and painted portraits till 1804, after which, having settled himself in London, he devoted himself to sculpture and became successful and famous as a sculptor, especially of portraits: most of the distinguished men of the day sat to him.

1. Portrait Sketch of William Clift, F.R.S. A profile head looking up to the l. Inscribed *M^r. Chantrey fec. July* 23, 1831.
Pencil; roy., $6 \times 4\frac{1}{4}$ in.
William Clift, a distinguished naturalist (b. 1775, d. 1849), was apprenticed to Dr. John Hunter, and as curator of Hunter's Museum acquired a wide and intimate knowledge of comparative anatomy and physiology; many of the greatest men of science of his day acknowledged their indebtedness to him, though he published only a few scattered papers. He was an able scientific draughtsman, and was the father-in-law of Sir Richard Owen.
Presented by the executors of Sir Richard Owen, K.C.B., August, 1893.

2. Portrait Study of the Duke of Wellington. A profile head looking r., treated in little more than outline.
Pencil; imp., $20 \times 14\frac{3}{8}$ in.
Purchased May, 1859.

CHAPMAN, John (worked about 1772–1778). Architectural draughtsman.

1. Interior of the Royal Exchange, 1777 (with Figures by De Loutherbourg). The interior of the great quadrangle from the N.E. corner of the inner cloister, or walk, the clock tower rising l., and the court filled with merchants of various nations. Signed on the lower margin *Drawn by J. Chapman*, 1777, and inscribed in another hand *the figures by P. J. de Loutherbourgh*, 1777.
Indian ink with pen outlines; imp., $15\frac{1}{2} \times 21$ in.
This drawing represents the second Royal Exchange, built after the Great Fire of 1666 by Edward Jarman, and itself destroyed by fire in 1838.
Purchased March, 1868.

CHATELAIN, John Baptist Claude (Philippe) (b. 1710, d. 1771). Engraver and draughtsman; born probably in London and worked there; much employed by Boydell as an engraver; excelled both in drawings and engravings of landscape. Drawings by him often pass under the name of Gainsborough.

1. Landscape with Sportsman. A sheet of water in the foreground, with ducks, at which a man on the near bank, accompanied by another, is shooting; on the further shore r., two willows, l., a path under a bank leading to a church; in the distance, flat pastures.
   Black chalk; roy., 6 × 7⅝ in.

   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. Landscape with a Cornfield. A cornfield, through which a path leads from the l. foreground to a village with a church spire and a castle rising among trees, which border the field l.; near the l. foreground, two figures beneath an oak.
   Black chalk; roy., 5½ × 7⅜ in.

3. View on the Thames, below Westminster Bridge. The north bank of the river, at low tide, with boats and boatmen on the muddy shore beneath the houses, and part of Westminster Bridge at some distance l.
   Black chalk; roy., 6 × 7¾ in.

   Nos. 2 and 3 were purchased August, 1859.

4. Italian Landscape. Three trees in the foreground, framing a view of undulating country, bounded by peaked hills; in the middle distance r. a castle or fortified village. Signed *Chatelain.*
   Pen; roy., 10¼ × 15⅜ in.

   Presented by Sir Walter C. Trevelyan, Bart., December, 1871.

5. View on a River. A river flowing from the l. away into the r. distance. On the near shore three figures, and at the r., a tree growing from a slope; on the further shore l., poplars and other trees; in the distance r., wooded hills.
   Black chalk; roy., 8¾ × 13⅜ in.

   Purchased October, 1872.

CHAWNER, Thomas (b. 1775, d. 1851). Architect and surveyor; pupil of William Leverton; in the Woods and Forests Office till his retirement in 1845.

Drawings in the Crace Collection of London Views, purchased November, 1880.

1. View in Old Palace Yard, Westminster. With part of the Abbey. Signed and dated *Thos. Chawner, July* 8, 1840.
   Pencil; 6 × 7 in.

2. Houses in Old Palace Yard. Signed and dated *Thos. Chawner*, 1840.
   Pencil; 6 × 7 in.
   In Portfolio xv.

3. The Front of the Treasury Buildings towards Whitehall. Signed and dated *T. Chawner*, 1809.
   Indian ink and indigo, with pen outlines; 4 × 6 in.

4. Whitehall Yard, with Lord Cathcart's house and the entrance to Whitehall Stairs. 1828.
   Water colours over Indian ink; 6 × 11½ in.

5. Elevation of Richmond Terrace, Whitehall. Built on the site of Richmond House, and designed by Chawner. Dated 1827.
   Water colours and Indian ink, with pen outlines; 7 × 17 in.

6. Front Elevation of the Duke of Buccleugh's House, Whitehall. Taken down 1859. (Wrongly described in the Crace Catalogue (xvi. 59) as a print.)
   Water colours and Indian ink, with pen outlines; 6 × 10½ in.

7. The Old Entrance to Scotland Yard; in 1824.
   Water colours and Indian ink; 9 × 5 in.

8. The Altered Entrance to Scotland Yard, as designed by Chawner.
   Water colours and Indian ink; 9¼ × 5 in.

   Nos. 3–8 in Portfolio xvi.

CHEESMAN, T. (b. 1760, d. after 1834). Stipple engraver and draughtsman; one of the best pupils of Bartolozzi; worked in London and exhibited drawings at the Royal Academy between 1802 and 1834.

1. Roxalana; Illustration to Marmontel's Tales. Bust, in an oval, of a young lady with a turban-like head-dress seen in three-quarter face, turned r., the eyes looking full and lips parted. Signed *T. Cheesman.*
   Black chalk; roy., $9\frac{7}{8} \times 7\frac{3}{8}$ in.
   Engraved by T. Cheesman and published May 25, 1792.
   Purchased from J. Deffett Francis, Esq., December, 1867.

CHÉRON, Louis (b. 1655, d. 1725). Painter and engraver; born in Paris; worked there till 1695, when the Revocation of the Edict of Nantes drove him to England; painted mythological subjects in a tame style, and designed book illustrations, in which he was more successful.

1. Hercules slaying the Nemean Lion. He seizes the lion by the mane, plants his knee on its back, and strikes it with the club lifted in his l. hand.
   Pen and bistre wash on blue-grey paper, heightened with white; roy., $10\frac{5}{8} \times 8\frac{7}{8}$ in. (The design has been enlarged by pasting the original sheet of paper on a larger sheet.)
   Etched with considerable modifications by the artist; the etching completed by G. Vandergucht.

2. Hercules destroying the Stymphalian Birds. Hercules plants his r. foot on the dead body of one of the monsters, represented as winged dragons with human faces, and wards off the attack of another with his r. arm and lion skin, while he raises his club in his l. hand.
   Pen and bistre wash on blue-grey paper, heightened with white; roy., $9\frac{7}{8} \times 7\frac{1}{8}$ in.
   Etched by the artist; the etching completed by G. Vandergucht.
   Nos. 1 and 2 were bequeathed by Sir Hans Sloane, Bart., 1763.

3. Philip baptizing the Eunuch. The eunuch kneels l. by a small stream, while the Apostle pours water over his head; a young man r. carries the eunuch's cloak, and a slave behind holds the horses of his magnificent chariot.
   Pen and bistre wash on grey paper, heightened with white; roy., $13\frac{5}{8} \times 10\frac{5}{8}$ in.
   Etched in reverse by the artist.
   Bequeathed by William Fawkener, Esq., 1799.

4. Ferdinand and Miranda: Illustration to the Tempest, Act. III., Scene I Ferdinand about to raise a log, and addressed by Miranda, "Alas now, pray you, work not so hard." Behind, l., under a tree, Prospero, near the door of his dwelling.
   Body colours; roy., $4\frac{7}{8} \times 3\frac{1}{8}$ in.
   Purchased July, 1881.

CHINNERY, George, R.H.A. (b. about 1775, d. 1857). Painter; son of a portrait-painter; first exhibited miniatures at the Royal Academy in 1791; went from London to Dublin about 1798, and was elected a member of the Royal Hibernian Academy; went to Madras and Calcutta in 1803; residing in Calcutta for many years, afterwards removed to China, settled at Macao, and died there. He was an able portrait and landscape painter, and produced many studies of Oriental life.

[1–7] Indian views and figure studies.

1. Five on one mount, roy., viz.:—
   (*a*) A Woman standing up to her Knees in Water.
   Pencil; $3\frac{3}{4} \times 2\frac{1}{2}$ in.

(*b*) A Woman standing in the Water and tying up her Hair.
Pencil; $3\frac{3}{4} \times 2\frac{1}{2}$ in.

(*c*) A Man cleaning a Dog; Three other Dogs behind him.
Pencil; $3 \times 4\frac{3}{4}$ in.

(*d*) A Bald Man wading and holding out his Hands.
Pencil; $4 \times 2\frac{1}{2}$ in.

(*e*) A Man wading with his Hands raised to his Forehead.
Pencil; $4 \times 2\frac{1}{2}$ in.

2. Six on one mount, roy., viz:—
(*a*) A Woman with Long Hair squatting on the Ground.
Pencil; $3 \times 2\frac{3}{8}$ in.

(*b*) A Figure wading up to the Waist.
Pencil; $3 \times 2\frac{3}{8}$ in.

(*c*) A Man with a Pitcher beside him.
Pencil; $4\frac{1}{2} \times 2\frac{5}{8}$ in.

(*d*) A Woman with a Pitcher, stooping.
Pencil; $4\frac{1}{8} \times 3$ in.

(*e*) A Woman with a Shawl over her Head.
Pencil; $4\frac{1}{2} \times 2\frac{1}{2}$ in.

(*f*) A Man stooping to fill two Pots carried on a Yoke.
Pencil; $3\frac{1}{4} \times 2\frac{5}{8}$ in.

3. Two on one mount, roy., viz.:—
(*a*) Indian Boat: stern view.
Pencil; $4\frac{7}{8} \times 5\frac{1}{2}$ in.

(*b*) Indian Boat. A boat with a mast and a single sail moving to the r.; the steersman stands on a high platform of bamboo.
Pencil; $5\frac{3}{4} \times 7\frac{1}{8}$ in.

4. Two on one mount, roy., viz.:—
(*a*) Indian River Scene. A boat, laden with bamboos, moored near the bank, on which are some buildings r.
Indian ink and pencil; $6 \times 8\frac{3}{4}$ in.

(*b*) Indian River Scene. A large boat with high bamboo awning, anchored in the river; l., a smaller boat, and in the distance the wooded banks.
Indian ink and pencil; $6 \times 8\frac{7}{8}$ in.

5. Two on one mount, roy., viz.:—
(*a*) River Scene. Four sailing boats, the nearest one with two masts.
Pencil; $6\frac{1}{8} \times 8\frac{3}{4}$ in.

(*b*) Boat at Anchor. A boat with arched cabin; r., a boat rowed with long oars; l., a boat with sail.
Pencil; $6 \times 8\frac{3}{4}$ in.

6. Two on one mount, roy., viz.:—
(*a*) River Scene. A boat under sail, seen from astern; another boat r.
Water colour sketch; 5×8 in.

(*b*) River Scene. A boat with a small sail moving r.; a larger one partly seen r.
Indian ink and pencil sketch; $5\frac{1}{8} \times 8\frac{5}{8}$ in.

Nos 1-6 were purchased, July, 1856, at the Charles Russell sale.

7. View on the Ganges. A shrine on the banks l., beneath a cluster of drooping trees; and a number of figures going up and down a flight of steps to the water carrying pitchers; in the foreground a man with a tray on his shoulder. Inscribed *by Chenery*, 1821.
Pen and ink; $8\frac{7}{8} \times 12\frac{7}{8}$ in.

Presented by Sir Walter C. Trevelyan, Bart., December, 1871.

[8-36] Drawings of Chinese scenery and costume. Most of these have memoranda in shorthand.

8. View at Canton. A river side with Chinese police station and foreign factories on the shore, and boats in the river. Dated 1838.
   Sepia; roy., $7\frac{5}{8} \times 11$ in.

9. Junk at Anchor. With two boats on each side of it, and a coast in the distance. Dated 1838.
   Sepia; roy., $10\frac{5}{8} \times 7\frac{1}{2}$ in.

10. Two on one mount, roy., viz.:—
   (*a*) Market-place, Macao. People buying and selling; l., a street; r., a building with a high railing.
   Pen and sepia; $6\frac{7}{8} \times 8\frac{1}{4}$ in.

   (*b*) Another View of the Same. With similar groups, and a view down a street. Dated '39.
   Pen and sepia; $7\frac{1}{2} \times 9\frac{5}{8}$ in.

11. Two on one mount, roy., viz.:—
   (*a*) A Blacksmith's Forge. Three men working at a forge in the open air, near some buildings l.; another squatting on the ground, and a boy carrying a yoke; r. some trees.
   Pen and sepia; $7\frac{1}{2} \times 8\frac{1}{2}$ in.

   (*b*) The same Forge; a nearer view. Two men only are at work. Dated 1843.
   Pen and sepia; $8\frac{1}{8} \times 8\frac{1}{4}$ in.

12. Two on one mount, roy., viz.:—
   (*a*) Dutch Fort on Canton River. The fort stands at a curve of the river r. with trees overhanging the battlements; a junk passes it towards the l., and other boats are seen.
   Pen and sepia; $6\frac{3}{4} \times 9\frac{1}{2}$ in.

   (*b*) Scene at Macao. A yard between thatched buildings with two women and a child and some poultry; beyond, some houses and trees. Dated 1840.
   Pen and sepia; $8\frac{3}{8} \times 8\frac{3}{8}$ in.

13. Two on one mount, roy., viz.:—
   (*a*) Entrance to Chinese Temple, Macao. The temple building with wide-branching trees stands r., in the foreground an open space with groups of people. Dated 1833.
   Pencil; $6\frac{3}{4} \times 9\frac{5}{8}$ in.

   (*b*) Private House at Macao. A large house built on the top of a slope, the lower portion of it partly hidden by a terrace in the foreground, on which are two men, with two cows and two deer. Signed and dated *G. C.* 1844.
   Pen and sepia; $8\frac{1}{2} \times 12\frac{1}{4}$ in.

14. Two on one mount, roy., viz.:—
   (*a*) Portuguese Fort, Macao. Beyond the ramparts, above which the Portuguese flag flies, the Praya curves to the r. along the beach; beyond, r., a convent on the hill.
   Pen and sepia; $8\frac{1}{2} \times 7\frac{5}{8}$ in.

   (*b*) The Praya, Macao. A view looking west with houses r., the bay l., boats in the surf; above, sketches of a figure and a Sanka boat. Dated 1834.
   Pen and sepia; $7 \times 10\frac{1}{2}$ in.

15. A Ruined House. A building half in ruins with a wall projecting from it r., across the road; two figures at a doorway, and a man carrying a burden on a pole l. Dated 1840.
   Pen and sepia; roy., $8\frac{1}{4} \times 11\frac{3}{4}$ in.

16. Two on one mount, roy., viz.:—
   (*a*) A Forge. A forge with three men at work near a thatched screen. Dated *Dr.* 27, 183 . . .
   Pen and sepia; $4\frac{7}{8} \times 7\frac{1}{2}$ in.

   (*b*) Sanka Boat on Land. A figure stooping down at the extreme r.
   Pen and sepia; $4\frac{7}{8} \times 7\frac{1}{2}$ in.

17. Two on one mount, roy., viz. :—
(*a*) Chinese Tombs, Macao. A sheet of sketches of horseshoe-shaped tombs cut in a hillside; also a building on a hill.
Pen and sepia over pencil; $6\frac{3}{4} \times 10\frac{1}{4}$ in.

(*b*) Chinese Cattle Shed. A circular thatched shed, with two cows and a calf. Also two sketches of tombs. Dated 1834.
Pen and sepia; $7 \times 10\frac{5}{8}$ in.

18. Two on one mount, roy., viz. :—
(*a*) The Morning Market, Macao. Part of an open space entered by a small gate between houses r. and a square building l., the foreground crowded with people.
Pencil; $4 \times 6\frac{5}{8}$ in.

(*b*) Stranded Boats. Boats on a shore with men clothed in skins in the foreground r., and distant mountains. Dated 1833.
Pencil; $7 \times 10\frac{3}{8}$ in.

19. Two on one mount, roy., viz. :—
(*a*) Men Fishing. Two studies of men fishing; and a pencil sketch of the Praya, Macao.
Pen and sepia; $10\frac{3}{4} \times 7\frac{5}{8}$ in.

(*b*) Boats and Boatwomen. Studies of boats; one drawn up on the shore; two others in the surf steadied with long poles held by women. Also a rough pencil sketch of a sailing boat. Dated 1834.
Pencil and sepia; $9\frac{3}{8} \times 6\frac{7}{8}$ in.

20. Chinese Landscape. A hut built among great boulders of a hill slope rising r.; in the foreground a broad road and a man with his wife and children; a boy goes up to the hut, in front of which a tree grows from the rocks: in the distance l. a glimpse of mountain under clouds.
Water colours with pen and sepia; roy., $7 \times 8\frac{1}{2}$ in.

21. Market Place, Macao. A church front opens on the street l. Above, a pencil sketch of the church door.
Pen and sepia; roy., $10\frac{7}{8} \times 7\frac{3}{4}$ in.

22. Two on one mount, roy., viz. :—
(*a*) North Gate of the Town, Macao. A square gateway in a wall, showing the country beyond; a sentry at the gate, and some Chinamen r.
Pencil; $4\frac{1}{2} \times 6\frac{7}{8}$ in.

(*b*) Sanka Boat on Land. A woman and child on the beach l. Dated 1833.
Pencil; $5 \times 6\frac{7}{8}$ in.

23. Two on one mount, roy., viz. :—
(*a*) On the Canton River. View on the river, with boats anchored and one under sail, and the French fort towards the r.
Pen and sepia; $5\frac{3}{8} \times 6\frac{7}{8}$ in.

(*b*) Dwelling Boats on Land. With two figures at a fire l., a woman by the boat, and pigs r. Dated [18]36.
Pen and sepia; $7\frac{1}{2} \times 8\frac{3}{4}$ in.

24. Two on one mount, roy., viz. :—
(*a*) Studies of Boats. Three under sail and three on land; also two rough pencil sketches of boats. Dated [18]33.
Pencil and sepia; $6\frac{7}{8} \times 10\frac{3}{8}$ in.

(*b*) A Boat on Land. With a group of figures r. Dated 1838.
Pen and sepia; $7\frac{1}{2} \times 10\frac{5}{8}$ in.

25. Three on one mount, roy., viz. :—
(*a*) Sanka Boat. With another sketch of a man punting. Dated 1832.
Pen and sepia; $4\frac{1}{2} \times 4\frac{1}{4}$ in.

(*b*) Girl Rowing in a Sanka Boat. Dated 1834.
Pen and sepia; $3\frac{3}{8} \times 6\frac{1}{4}$ in.

(*c*) Girl Rowing. She wears a large round hat. Dated 1842.
Pen and sepia; $4\frac{3}{8} \times 6\frac{1}{2}$ in.

26. Two on one mount, roy., viz. :—
(*a*) Sanka Boat. With pencil sketches of a man, with cow and calf, and an old woman and child.
Pen and sepia ; $4\frac{7}{8} \times 6\frac{7}{8}$ in.

(*b*) Two Sanka Boats. With a man on one of them punting. Dated [18]32.
Pen and sepia ; $6\frac{3}{8} \times 6\frac{3}{4}$ in.

27. A Sheet of Figure Studies. A fruit seller and a purchaser gambling for payment by number of pips, a girl with a child in her arms looking on ; also a separate study of the purchaser and the girl, and a third study of the latter alone. Dated 1843.
Pen and sepia ; roy., $11\frac{3}{8} \times 8\frac{1}{4}$ in.

28. Two on one mount, roy., viz. :—
(*a*) Sheet of Studies. Two studies of people marketing and a tradesman poising his scales ; two of a boy on a stool, eating ; and one of a boatwoman. Dated 1840.
Pen and sepia ; $8\frac{1}{8} \times 11\frac{5}{8}$ in.

(*b*) Studies of a Forge. Two studies of a blacksmith at work, with separate studies of hands, hammer, anvil, etc. Dated 1843.
Pen and sepia ; $8\frac{1}{4} \times 11\frac{3}{4}$ in.

29. Three on one mount, roy., viz. :—
(*a*) Coolie carrying Cooking Utensils. Dated [18]43.
Pen and sepia ; $4\frac{1}{8} \times 4\frac{3}{8}$ in.

(*b*) Countryman Begging. Two studies of the same figure.
Pen and sepia ; $4\frac{3}{4} \times 5\frac{7}{8}$ in.

(*c*) Peasant in Waterproof Dress.
Pen and sepia ; $4\frac{7}{8} \times 4$ in.

30. Two on one mount, roy., viz. :—
(*a*) Gambling at a Cook's Stall. The cook and the gambler squatting over a dish ; two boys looking on.
Pen and sepia ; $4 \times 4\frac{7}{8}$ in.

(*b*) Reading a Proclamation. A party of five men reading a proclamation on a blank wall.
Pen and sepia ; $6\frac{1}{2} \times 6\frac{7}{8}$ in.

31. Three on one mount, roy., viz. :—
(*a*) A Scribe Writing a Letter for a Sanka Girl.
Pen and sepia ; $3\frac{3}{4} \times 3\frac{3}{4}$ in.

(*b*) A Barber Shaving a Man. Dated [18]40.
Pen and sepia ; $3\frac{3}{4} \times 3\frac{1}{4}$ in.

(*c*) Sheet of Studies. A man resting and smoking ; a cow and calf tethered ; a Lascar ; and a woman with a pail. Dated [18]36.
Pen and sepia ; $6\frac{3}{4} \times 7\frac{1}{2}$ in.

32. Two on one mount, roy., viz. :—
(*a*) A Cook's Stall. The cook holding his scales, and two customers standing by. Dated [18]37.
Pen and sepia ; $4\frac{1}{2} \times 5\frac{3}{4}$ in.

(*b*) A Cook's Stall. A man holding a basin to be filled by the cook, while another eats. Dated [18]37.
Pen and sepia ; $4\frac{1}{2} \times 5\frac{1}{4}$ in.

33. Three on one mount, roy., viz. :—
(*a*) A Barber carrying his Requisites.
Pencil ; $6\frac{3}{8} \times 3\frac{7}{8}$ in.

(*b*) A Barber's Paraphernalia.
Pencil ; $6\frac{3}{8} \times 3\frac{3}{4}$ in.

(*c*) The same, with Additional Implements.
Pencil ; $6\frac{3}{8} \times 3\frac{5}{8}$ in.

34. Landscape with Cattle. The bend of a road between two banks, on one of which, l., is a cluster of trees; down the road a man in a broad hat driving oxen; above, a sketch of a cow. Dated 1843.
Pencil; roy., 11½ × 8⅛ in.

35. Two on one mount, roy., viz.:—
(*a*) Study of Cattle. Two studies of a cow and her calf. Dated [18]39.
Pencil; 4⅝ × 8⅛ in.

(*b*) Sheet of Studies. A group of card-players, and studies of cows standing in water. Dated 1841.
Pen and sepia; 8½ × 8 in.

36. Studies of Goats. Seven studies of goats.
Pen and sepia; roy., 11¾ × 8⅜ in.

Nos. 8-36 were purchased October, 1886.

CHISHOLM, Alexander (b. 1792(3), d. 1847). Painter; born at Elgin, and self-taught; worked at Aberdeen, Edinburgh, and from 1818 in London, becoming a successful painter of portraits in oils and water colours, and produced also a number of historical pictures.

1. Portrait of Mr. Wilkinson, the Actor. A middle-aged man, half-length, the right arm resting on a chair-back, the head turned a little r., the eyes looking full.
Pencil; roy., 5⅝ × 4⅞ in.
Engraved by R. Grave, and published by Chisholm, 1822.

James Pimbury Wilkinson, born 1787, was a popular, though not eminent actor of his day.
Purchased April, 1875.

2. Portrait of James Arbuthnot. Half-length, with straight brown hair coming over the forehead, the head and body turned a little r., the eyes full, the r. hand thrust in a capacious white waistcoat.
Water colours; roy., 4⅝ × 4 in.

Purchased January, 1879.

CIPRIANI, Giovanni Battista (b. 1727, d. 1785). Painter and engraver; born at Florence; worked there and at Rome till 1755; came in that year to London, where he settled for life; elected R.A. on the foundation of the Academy in 1768; was greatly esteemed in his day as a historical and decorative designer; many of his drawings were engraved by Bartolozzi.

1. Cain and Abel. Cain stands, club in hand, above the dead Abel, who lies l., beside the smoking altar; he looks up in guilty fear to heaven, from which a ray breaks r.
Pencil and sepia wash; roy., 12¼ × 10¼ in.

2. The Fall of the Rebel Angels. A host of angels hurling themselves from heaven before the coming of Michael, armed with lightnings and radiant shield, who strikes them from above.
Pen and sepia wash; roy., 9⅛ × 6 in.

3. *Ob.* Pan and Syrinx. Pan grasps the reeds l., while Syrinx flees to the r.
Inscribed *No.* 383. *W. O.*

Rev. Diana and Endymion. Endymion sleeps on a bank r.; Diana smiles down on him from a cloud.
Pen sketch, with slight water colour wash; roy., 6⅞ × 8⅞ in.

4. A Libation. A youth wearing a chaplet, and with a light cloak over his shoulder, standing in front of an altar, holding up a libation in his l. hand.
Pencil; roy., 7⅛ × 7¾ in.

5. Two on one mount, roy., viz. :—
   (*a*) Hercules strangling the Nemean Lion. From an oval-shaped gem.
   Pen and sepia wash ; $3\frac{5}{8} \times 2\frac{3}{8}$ in.

   (*b*) A Girl playing on the Cymbals. Copied or imitated from an antique cameo.
   Brush drawing in Indian ink, on prepared pinkish-brown paper; $6 \times 4\frac{3}{8}$ in.

6. Two on one mount, roy., viz. :—
   (*a*) Orpheus and Eurydice. A vignette, with border enclosing the subject; Orpheus playing a viol and moving r., followed by Eurydice, by whose side a Cupid floats.
   Pencil; 3×4 in.

   (*b*) Studies for the same Subject. The same composition without the Cupid. A study for Eurydice below.
   Pencil; $6\frac{1}{4} \times 4$ in.
   This composition differs somewhat from the finished design engraved by Bartolozzi.

7. Ixion. Ixion chained to his wheel, with head bowed and looking down.
   Sepia wash with pen outline ; roy., $7\frac{1}{2} \times 5\frac{7}{8}$ in.

8. The same Subject. Ixion bound by one hand only and seen foreshortened, looking up in terror.
   Sepia wash with pen outlines; roy., $7\frac{1}{4} \times 5\frac{3}{4}$ in.

9. The same Subject. Ixion chained hand and foot to the wheel, and looking r.
   Sepia wash with pen ontlines; roy., $7\frac{3}{8} \times 5\frac{5}{8}$ in.

10. Illustration to a Play or Poem. Before a cave, among wooded rocks, an old man with a staff, seated l., holding the hand of a young woman, who bends over him, and speaking fiercely to three old men in long robes r., who protest in horror, with raised hands ; in the distance r. a town.
    Pencil, washed with Indian ink and water colours ; roy., $8\frac{1}{2} \times 13$ in.

11. Aurora. Aurora springing from the couch of Tithonus, parting the curtains, and looking forth r.
    Pencil, pen, and bistre wash on buff paper, heightened with white (now gone black); roy., $5 \times 3\frac{1}{2}$ in.

12. Lady Jane Grey offered the Crown. Northumberland and Suffolk, one standing, the other kneeling r., present the crown to Lady Jane, who makes a gesture of refusal.
    Black and red chalk sketch ; roy., $7 \times 7\frac{5}{8}$ in.

    Nos. 1–12 were bequeathed by the Rev. C. M. Cracherode, 1799.

13. The Punishment of Tityus. Tityus chained to a rock, seen foreshortened, his head to the spectator, with l. hand raised to defend himself from the gigantic vulture which preys upon his entrails.
    Sepia and Indian ink, with pen outlines ; roy., $12 \times 17\frac{7}{8}$ in.

    Bequeathed by Richard Payne Knight, Esq., 1824.

14. Two on one mount, roy., viz. :—
    (*a*) Virtue directed by Prudence to Honour. Prudence, helmeted and holding a mirror, introducing Virtue, a winged child with a staff, to Honour, who sits l., crowned with laurel and holding a cornucopia. Oval, with title pencilled on lower margin.
    Water colours ; $4\frac{5}{8} \times 5\frac{5}{8}$ in.

    (*b*) Innocence taught by Love and Friendship. Three child-genii crowned with garlands beneath a tree ; Love, l., helps Friendship to hold a book, in which Innocence, with her arm on a lamb r., is reading. Oval, with title pencilled on lower margin.
    Water colours; $4\frac{1}{2} \times 5\frac{5}{8}$ in.

    Purchased July, 1856.

15. *Ob.* The Element of Fire. Study for an oval composition. A woman holding two small children in her arms and carrying another on her shoulder, while a fourth calls to her l.; she looks back at the fire, crying out in terror.
Pencil sketch; roy., 6¼ × 7 in.
Engraved in stipple by R. Earlom.

Rev. Study for a Composition. A nymph seated l., her hand taken by a youth, who approaches r.
Red and black chalk; slight sketch.

Purchased October, 1872.

16. Two on one mount, roy., viz.:—
(*a*) Study for a Composition. An old man seated, looking up l., with hand uplifted over a child placed on his knees by its mother.
Red and black chalk; 7¼ × 6⅛ in.

(*b*) A Magdalen. A woman in mourning garments standing on clouds and clinging to a cross; a cherub floating r.
Black and red chalk, touched with water colours; 7⅞ × 6½ in.
(*b*) engraved in stipple by R. Earlom.

Purchased April, 1893.

17. Allegorical Subject. A Winged Genius, descending in front of a large easel, gives a scroll with either hand to Painting, a female who sits l., and Sculpture, who stands r. A Cupid plays with palette and brushes in the l. foreground.
Red chalk sketch; roy., 12⅜ × 9 in.

Purchased April, 1895.

CLARK, T. (worked about 1821). Landscape painter. The drawings described do not seem to belong to Thomas Clark, A.R.S.A. (worked about 1827–1870).

1–8. Eight Views in Hyde Park, on the Coronation Day of George IV., 1821.
Slight Indian-ink and water-colour sketches; each 4½ × 6 in.

In Portfolio ix. of the Crace Collection of London Views, purchased in November, 1880.

CLEIN, Francis (b. 1590(?), d. 1658). Draughtsman, painter, and etcher; born at Rostock; worked as a youth for Christian IV. of Denmark, whose service he left, after travelling in Italy, for that of Charles I., then Prince of Wales; superintended the tapestry manufactory at Mortlake, set up by James I., and decorated many noblemen's mansions; after the breaking out of the civil war, chiefly employed in etching illustrations for books, excelling especially in grotesques. Clein was helped by two sons, whose work is difficult to distinguish from that of their father.

1. The Hero crowned by Justice. A hero, clad in a lion's skin, led from the r. by Virtue towards Justice, who poises the balance throned on clouds; a Cupid flies down, holding a crown above the hero's head, and two others empty a great cornucopia l. On a blank space r., *Il frutto della Gloria Nasce sopra l'Albora della Virtú.*
Black chalk and Indian-ink wash on grey paper, heightened with white; roy., 7¾ × 11⅝ in.

Purchased August, 1874.

CLENNELL, Luke (b. 1781, d. 1840). Wood engraver and painter; born near Morpeth; apprenticed to Bewick, 1797–1804, and one of his best pupils; came to London 1804, and did wood engraving for books till 1810, after which he worked chiefly at painting; his best picture was the 'Waterloo Charge'; but in 1817 he became insane, and continued so till his death.

1. Portrait of Sir W. Domville, Bart. Head and shoulders in profile, turned l., with fur collar and broad chain over the shoulders.
   Water colours and pencil; roy., 7¾ × 6½ in.
   Probably done in 1814, when Sir W. Domville (b. 1742, d. 1833) was Lord Mayor of London.

   Purchased November, 1861.

2. A Country Market Place. An open space, facing a long building with five gables over a colonnade, around which are groups of people and a horse with a barrel on a dray; in the foreground, a cart and two horses, and men near some barrels r.
   Sepia; roy., 10⅛ × 13⅛ in.

   Purchased December, 1862.

3. Newcastle Ferry. Passengers landing from the ferry-boat under the quay r., by which is moored a brig, and a sloop further l.; a little beyond them, a stone bridge.
   Water colours; roy., 5¾ × 8⅛ in.

   Purchased November, 1885.

4. Two on one mount, roy., viz.:—
   (*a*) Tilbury Fort. View from the river of the low buildings and ramparts of the fort; sailing and rowing boats in a strong wind tossing on the rough water.
   Sepia; 4¼ × 7½ in.

   (*b*) The Logan Stone. A rocky cliff, projecting into the sea, seen from the land side; on its nearest summit is balanced the Logan stone, with a man sitting on its top, and others below.
   Sepia; 5 × 7¾ in.

   Purchased at the Quilter sale, May, 1889.

5. Launching the Life-boat. A sea-beach in a storm; r., a jetty, dimly seen, and in the foreground a boat-house, and sailors launching the life-boat into the breakers; a man in command directing from the shore, and two women and a boy at the extreme r.
   Indian ink with pen outlines; imp., 11½ × 20¾ in.

   Purchased at the MacIntosh sale, May, 1857.

CLÉRISSEAU, Charles Louis (b. 1721, d. 1820). Architectural draughtsman; born in Paris, where he studied and gained, 1746, the "Prix de Rome"; worked long at Rome, and made a large number of architectural drawings; came to England 1771, and exhibited in London between 1772 and 1790; returned to France about 1778, and worked there till his death, except for a brief period spent in Russia.

1. Portico of Octavia, Rome. The front of the portico, with fragmentary inscription above the arch, the lower half of which is bricked up; two men in the foreground, one seated on a block of stone.
   Water colours and body colours over Indian ink; roy., 15⅛ × 12 in.

   Purchased October, 1877.

2. A Roman Fountain. A corner of a garden, with a staircase coming down under an arch l., and frieze in the wall r.; below the frieze a marble basin, from which water gushes over the entrance of an arch into a pool below.
   Indian ink and sepia; roy., 10¼ × 7⅜ in.

3. Roman Ruins: a Composition. Pillars of a ruined temple, and a great funeral-urn and bushes r.; l. a broken pyramid at the end of a wall; in the foreground, a man lying down near a goat, and a woman standing.
Sepia and Indian ink; roy., 7⅝ × 6¼ in.

Nos. 2 and 3 purchased May, 1885.

4. Ruins of a Temple, possibly in Dalmatia. The side and portico of a temple; the portico facing l., and rising above a road which comes under an arch l. and crosses the foreground. In the side of the temple r., a doorway and a ruined porch, with fragments of cornices and capitals below; by the road l., a conduit.
Signed *Clérisseau.*
Water colours and body colours; atl., 17½ × 23½ in.

Purchased October, 1877.

5. Interior of a Classical Building. Interior of a rectangular building, the fore-portion of which has an arched roof, and is divided from the rest by Corinthian columns; beyond these the roofless walls are seen in perspective with friezes let into them. In the foreground r., a seated statue on a great pedestal; l., two gentlemen admiring the statue, and a third sketching it.
Body colours; atl., 23½ × 17⅝ in.

Purchased June, 1879.

CLERK, John, of Eldin (b. 1728, d. 1812). Amateur draughtsman and etcher; born at Penicuik; a merchant in Edinburgh till about 1773, when he retired and gave himself to artistic and scientific pursuits; best known by his 'Essay on Naval Tactics,' published 1790. A collection of his etchings is in the department, some of them shaded by his own hand with Indian ink; they are remarkable and interesting, especially considering the date of their production (1770–80).

1. Studies of Two Heads. Head and shoulders of a young man with coarse features, looking l.; an older head r.
Pen and ink; roy., 2½ × 3⅝ in.

Purchased at the McIntosh sale, May, 1857.

CLEVELEY, John (b. 1747, d. 1786). Marine painter; son of a Deptford shipwright, who also painted; pupil of Paul Sandby; went 1772 as draughtsman to Sir Joseph Banks on his voyage to the Hebrides and Iceland; and 1774 as draughtsman to Captain Phipps in the North Seas; painted both in oils and water colours, but excelled in the latter.

[1–3] Drawings illustrating Captain Phipps' 'Voyage towards the North Pole,' 1774.*

1. Hauling Boats over the Ice off Spitzbergen, August 7, 1773. The two ships 'Racehorse' and 'Carcass' are seen towards the l., blocked by the ice, the sailors hauling down the sails: r., parties of men directed by officers are dragging two boats by ropes over the ice at some distance from one another. Signed, *Jn°. Cleveley, Jun., Delin'.*
Water colours over Indian ink, with pen outlines; imp., 14¼ × 18 in.

2. The 'Racehorse' and 'Carcass' forcing their way through the Ice, August 10, 1773. A vast expanse of floating ice, through which the two ships are sailing towards the r. Signed, *Jn°. Cleveley, Jun'., Delin'.*
Water colours over Indian ink, with pen outlines; imp., 14⅜ × 18⅛ in.
Etched by P. C. Canot, at p. 68 of the Voyage.

* An unsuccessful voyage, remembered chiefly by the fact that Nelson was midshipman on board the 'Carcass.'

3. View of an Iceberg, Fair Haven, Spitzbergen, August 18, 1773. A valley between jagged peaks opening on the sea, and filled with ice, presenting an abrupt high wall of blueish colour, broken by a cascade; broken blocks of ice in the water, among which four boats move; some men on the shore l., two of them climbing a high rock. Signed and dated, *Jn°. Cleveley, Junr., Delint.*, 1774.
   Water colours over Indian ink; imp., $14\frac{3}{8} \times 18\frac{1}{8}$ in.
   An etching of this scene by W. Byrne appears at p. 70 of the Voyage, but is inscribed, *W. Pars, del.*, and is said by Captain Phipps to have been 'made from a sketch taken by Mr. D'Auvergne upon the spot.'

   All purchased December, 1888.

4. West Front of London Bridge, looking towards Southwark. 1792.
   Water colours and Indian ink; $9 \times 14\frac{1}{2}$ in.

   In Portfolio vii. of the Crace Collection of London Views, purchased November, 1880.

CLEVELEY, Robert (b. 1747, d. 1809). Marine painter; twin brother to John Cleveley; painted in oils and water-colours marine subjects, chiefly great English naval victories; a series of such subjects was engraved after his pictures.

1. View on a River. A river with a village and church upon the bank opposite, which rises in a wooded slope; boats in the foreground and a building on a wharf or raft r., with a flagstaff and a group of men under it. Signed, *R. C.*
   Water colours over Indian ink; roy., $4\frac{7}{8} \times 7\frac{1}{2}$ in.
   Purchased December, 1879.

2. Old Billingsgate.
   Water colours over Indian ink; $5\frac{3}{4} \times 7\frac{7}{8}$ in.

3. Old Wapping.
   Water colours over Indian ink; $5\frac{3}{8} \times 8\frac{3}{8}$ in.

4. Ratcliff Cross, with shipping by the shore. Signed and dated, *R. Cleveley*, 1791.
   Water colours over Indian ink, with pen outlines; $4\frac{3}{4} \times 7\frac{5}{8}$ in.

5. Limehouse. Fields and windmill seen beyond the shipping.
   Water colours over Indian ink; $5\frac{3}{8} \times 8\frac{3}{8}$ in.

   Nos. 2–5 in Portfolio viii. of the Crace Collection of London Views, purchased November, 1880.

CLIFT, William, F.R.S. (b. 1775, d. 1849). Draughtsman and naturalist; see *supra* under Chantrey's portrait of him.

1. Three on one mount, roy., viz.:—
   (*a*) Haverstock Hill. A road winding up under trees, with some cottages l.
   Monochrome sketch; $4\frac{3}{8} \times 7\frac{1}{8}$ in.

   (*b*) Hampstead Heath. A view from the brow of the heath, looking through a row of trees over wide country to Harrow Hill.
   Monochrome sketch; $4\frac{3}{8} \times 7\frac{1}{4}$ in.

   (*c*) The Hermitage, Clapham. A miniature house surrounded by trees, with a pond in front of it.
   Water colour sketch; 5×8 in.
   A note, signed *Wm. Clift*, pasted on the back of the mount, informs us that the hermitage was built as a toy by Mr. Lynn at the foot of his grounds in the Nightingale Lane, Clapham Common, and furnished with every necessary for a hermit.

2. Two on one mount, roy., viz.:—
   (*a*) Hastings. View of the West Cliff surmounted by the ruins of the castle; a few houses by the beach r.
   Water colour sketch; $4\frac{1}{4} \times 6\frac{3}{4}$ in.

   (*b*) Lancing. The village seen from the sea, with low hills in the distance.
   Water colours; $4\frac{5}{8} \times 7\frac{3}{4}$ in.
   Presented by the executors of Sir Richard Owen, K.C.B., August, 1893.

CLIFT, William Home (b. 1803, d. 1833). Amateur draughtsman; only son of William Clift, whom he assisted in his care of the Hunterian Museum.

1. Album of Portrait Studies. Pencil.

(1) Elinor Abernethy. A little girl, H.L., in profile, looking l. Signed and dated *W. H. C. delt., Wednesday, July 23rd*, 1823.

(2) James Abernethy. A youth, H.L., in profile looking l. Inscribed *Only son of John Abernethy. Died young. W. H. C.*

(3) Robert Batty, M.D. Head in three-quarter face, nearly profile, turned l. Slightly tinted with water colours.
Robert Batty (b. about 1763, d. 1849) was physician to the Lying-in Hospital, Brownlow Street, editor for a time of the 'Medical and Physical Journal,' and an amateur artist.

(4) Bellingham after Execution. Head in profile, looking r. Signed *by Wm. H. Clift.*
John Bellingham murdered Spencer Perceval, Prime Minister, May 11, 1812.

(5) The Same. Almost identical with the last, but tinted with lake and Indian ink. Signed *drawn by W. H. Clift.*

(6) The Same. Lying in bed with a cap over his head. Dated and signed *Monday, September the 1st*, 1823. *W. H. C. delt.*

(7) Sir William Blizard, Knt., President of the Royal College of Surgeons. Head and shoulders in profile looking l. Signed *W. H. C.*
Sir W. Blizard (b. 1743, d. 1835) was a celebrated surgeon of his time, long connected with the London Hospital, where he founded the medical school in 1785.

(8) John Cavadia, M.D., a Greek Physician. H.L. in profile; looking l. Signed *W. H. C.*

(9) Caroline Amelia Clift at the Age of Twenty-seven. Profile head looking l. Signed *W. H. C.*
Only daughter of William Clift; married, 1835, to Professor, afterwards Sir Richard, Owen. Died 1873, aged 70.

(10) William Clift. H.L. in profile, looking l.

(11) William Clift (?). Head and shoulders, three-quarter face, turned r., with spectacles, reading.

(12) William Clift. H.L. in profile, looking l. with cheek resting on the left hand. Inscribed *A hasty sketch of dear William Clift. W. H. C. del.*

(13) General Danican. Head and shoulders, profile, looking l. Signed *W. H. C.* The autograph of the sitter, *à Toi H. Danican*, is pasted beneath the portrait.

(14) Mlle. Danican, Daughter of the General. H.L. in profile, looking l., and wearing a hat and feather.

(15) Charles Philip Derbishire. H.L. in profile, looking l.

(16) Frederick Derbishire. H.L. in profile, looking l.

(17) Stewart Derbishire. H.L. in profile, looking l.

(18) Guillaume Tronsonde Coudray. H.L. in profile, looking l. Signed and dated *W. H. C. Feb. 23rd*, 1823.

(19) Mr. Duruset, the Singer. H.L. in profile, looking l. Signed *W. H. C. del.*

(20) Charles Guillon, a Merchant of Havre. Profile head, looking l. Signed *W. H. C.*
The lower part of the face and shoulders have been rubbed out.

(21) The Same. A repetition, completed, H.L., of the preceding drawing.

(22) Sir Everard Home, F.R.S. W.L., in profile, looking l., in professional robes.
Sir Everard Home (b. 1756, d. 1832), surgeon, was pupil, and later assistant and executor of John Hunter, who married his only sister; he became keeper of the Hunterian Collection, 1817, and was professor at the College of Surgeons. He had charge of Hunter's manuscripts, but destroyed them.

(23) The Same. A sketch; H.L., nearly full face, with eyes looking down.

(24) GEORGE HYDE. H.L. in profile, looking l.
George Hyde was a writer on the *Morning Post.*

(25) J. HYDE, FATHER OF THE PRECEDING; A SOMERSETSHIRE SOLICITOR. Profile head and shoulders, looking l.

(26) MR. JOHNSON, PILOT OF GRAVESEND, 1798. Head in full-face, with a patch over the right eye.
Tinted with water colours.

(27) P. LANDREAUX. Head and shoulders, profile, looking l.

(28) LEWIS STEPHENS LYNE. H.L. in profile, looking l. Dated *Nov.* 23/25; and inscribed *Married Duverney, the dancer, now of Roehampton.*

(29) WILLIAM NORRIS. Head nearly in profile, looking l.
Norris was a surgeon, and member of the council of the College of Surgeons.

(30) (*a*) FIGURE OF A FASHIONABLE LADY, BY RICHARD POPE. ÆT. 3. Inscribed *R. P. del. æt.* 3.
Water colours.

(*b*) RICHARD POPE. A boy in profile, H.L., looking l.
Richard Pope, nephew of Mrs. Clift, showed much promise as an artist, but died in his sixteenth year, March 31, 1829.

(31) RICHARD POPE, AFTER DEATH. Head in profile, resting on a pillow. Dated and signed *Wednesday, April 1st*, 1829. *W. H. C.*

(32) ALEXANDER DEANE ROCHE. Head and shoulders, nearly in profile, looking l.
A relative of Eugenius Roche, editor of the *Morning Post.*

(33) OLIVIA ROCHE. H.L. in profile, looking l.
Daughter of Eugenius Roche.

(34) SUSAN ROCHE, WITH HER BROTHER SANDY. W.L., standing by a harpsichord, which her brother plays. Signed *W. H. C.*

(35) SUSAN ROCHE. H.L., three-quarter face, looking l., with an immense hat.
Susan Roche perished with her only child at sea.

(36) GIRARD ST. ROUX, M.D. H.L. in profile, looking l.

(37) JOHN SALT. H.L. in profile, looking l.

(38) SAPIO, TENOR SINGER AT COVENT GARDEN. Head in profile, looking l. Signed and dated *W. H. C. about* 1825.

(39) EDMOND SAUNIAC. H.L. in profile, looking l. Dated *Nov.* 22/25.

(40) HARRIET SHEPHARD. H.L. in profile, looking l.

(41) THOMAS RICHARD UNDERWOOD. H.L. in profile, looking l.
Presented by the executors of Sir Richard Owen, K.C.B., August, 1893.

CLINT, Alfred (b. 1807, d. 1883). Painter; youngest son of George Clint, A.R.A.; born in London, and pupil of his father; painted portraits and landscapes at first, but best known by his marine pictures of the South Coast and Channel Islands. President of the Society of British Artists, 1869–1881.

1. VIEW ON A RIVER. A broad stream curving into the foreground r., where a horse and cart are crossing to the opposite bank, crowned with a clump of trees; in the distance, the houses of a town upon hills above the river. Signed *A. Clint.*
Water colours; roy., 9⅛ × 13 in.
Purchased October, 1886.

COCKBURN, Edwin (worked about 1837–1868). Painter; worked in London, exhibited at the Royal Academy and other galleries; painted chiefly domestic scenes.

1. STUDY OF A FISHERWOMAN. A woman, with bare feet, carrying a basket on the seashore. Signed and dated *Edwin Cockburn*, 1846.
Pen and ink on reddish-brown paper; roy., 15⅝ × 9½ in.
Purchased July, 1876.

COCKBURN, James Pattison, Major-General (b. about 1779, d. 1847). Amateur painter and draughtsman; pupil of Paul Sandby; produced a great number of drawings in Switzerland and Italy, which were engraved and published between 1819 and 1829.

1. Two on one mount, roy., viz.:—
   (*a*) Castel Gandolfo. The village stands upon a green eminence looking l., upon the Alban Lake; in the foreground a road leads up from the l., and on it a figure dressed in white passes two holm-oaks on the r.
   Water-colours; 5⅜ × 8¾ in.
   (*b*) Near Interlaken. A view down a valley, enclosed by mountains; a wooded spur, surmounted by a tower, jutting out from the l. into the Aar, which sweeps round past some houses beneath at the r.; in the high foreground l., a girl on a path near trees.
   Water colours; 5½ × 8¾ in.
   Purchased at the Percy sale, May, 1890.

COCKERELL, Charles Robert, R.A. (b. 1788, d. 1863). Architect, draughtsman and etcher; son and pupil of S. P. Cockerell, architect; travelled 1810–1817 in Greece, Asia Minor, and Sicily, discovering the Phigaleian marbles and other important remains; built the Taylor Buildings at Oxford 1841–2, and a number of other public works: one of the most original and learned architects of his time.

1. View of the Parthenon from the Propylæa.
   Sepia, Indian ink, and indigo wash; 7⅞ × 12¼ in.
   Made for the Trustees of the British Museum and engraved by J. Horsburgh for frontispiece of 'Ancient Marbles in the British Museum,' Part VI. (1830).

2. Plan and Section of the Temple of Apollo at Phigaleia.
   Indian ink and pen; 9¼ × 13½ in.
   Made for the Trustees of the British Museum and engraved by H. Moses, of 'Ancient Marbles,' Part IV., Plate XXXVIII. (1820).

COFIELD, K. (worked about 1760). Nothing is known of this artist.

1. Cannon taken at Quebec. Two pieces of cannon, embossed with ornaments and devices. Drawn to scale. Inscribed *Two 4 Pounders taken at Quebec before the Governor's Door in* 1759 *and now deposited in the Grand arsenell in the Tower of London;* and signed *K. Cofield, pinxt*, 1760.
   Indian ink; roy., 7⅛ × 11¾ in.
   Purchased May, 1873.

COLEBROOKE, Robert H. (worked about 1792). Draughtsman; lieutenant in the service of the East India Company; acted as surveyor to the army; published Twelve Views in Mysore (1794 and 1805) with descriptions.

1. N.W. View of Seringapatam. The town, surrounded by its ramparts, is seen at some distance on its island, with the river flowing from the l. and encircling it; in the foreground, some native soldiers with spears halting among boulders on a slope stretching down to the water. Signed and dated *R. H. Colebrooke ad vivum delin*, 1792.
   Water colours over Indian ink, with pen outlines; imp., 14½ × 20 in.
   Engraved in aquatint by J. W. Edy in the 'Twelve Views.'

2. Mausoleum of Hyder Aly Khan, at Laulbaug. A wide enclosure, with cypress groves r. and l., and the vast buildings of the mausoleum rising in the centre; two native soldiers in the foreground r. are running towards some tents pitched in the open grounds, and some cattle feed near the tents. Signed and dated *R. H. Colebrooke ad vivum delin*, 1792.
   Water colours over Indian ink, with pen outlines; imp., 14⅜ × 20 in.
   Engraved by J. W. Edy in the 'Twelve Views.'
   Purchased November, 1881.

COLEMAN, F. (worked about 1860).

1. A Railway Station near Rome: Waiting for the Train. A group of Italian peasants waiting at a small station in the sunshine, the railway running l.; two men, one sitting r.; three young women, one with a child at her knee, in the centre; an old woman and a boy l.; behind, a railway official. Signed *F. Coleman.*
   Water colours and body colours; roy., $10\frac{3}{8} \times 15\frac{3}{4}$ in.
   Purchased July, 1879.

COLLET, John (b. about 1725, d. 1780). Painter; born in London; pupil of George Lambert; painted landscapes and portraits, but best known for his satirical scenes in Hogarth's vein; many of his pictures were engraved and were popular.

1. Two on one mount, roy., viz.:—
   (*a*) At the Inn Door. At the door of an inn r., a woman and two men, and the landlord holding out a foaming tankard to a staggering peasant who advances to take it, though held back by his wife; a boy near them, and a pond, barn, and church tower behind.
   Water colours over Indian ink; $4\frac{3}{4} \times 7$ in.
   Engraved by Isaac Taylor, and published by R. Sayer, 1770.
   (*b*) Peasants Dancing. A man and woman dancing l. on the green before an inn, while some men and women look on, and a fiddler plays under a tree r.
   Water colours over Indian ink; $4\frac{3}{4} \times 7\frac{1}{8}$ in.
2. On the River Bank. A boy leading a donkey, on which a child is held by a woman, along a path bordering the river l.; under a tree by the path a man reclining, and a dog near him.
   Water colours and Indian ink; roy., $4\frac{3}{4} \times 7\frac{1}{8}$ in.
   All purchased at the Percy sale, May, 1890.

COLLINGS, Samuel (worked about 1780–1790). Painter and caricaturist; exhibited pictures of domestic subjects, but best known for his caricatures; a friend of Rowlandson, to some of whose publications he contributed designs.

1. Elijah going up to Heaven. The prophet, ascending in the fiery chariot, casts his robes to the astonished Elisha. In an oval, with a margin. Signed *Collings del.*
   Water colours tinted over Indian ink; roy., $5\frac{3}{4} \times 4\frac{1}{4}$ in.
   Purchased November, 1881.

COLLINS, Charles Allston (b. 1828, d. 1873). Painter; second son of William Collins, R.A.; studied at the Royal Academy, and became a member of the Pre-Raphaelite brotherhood; his later years were devoted to literature.

1. Two on one mount, roy., viz.:—
   (*a*) Study for "The Novice." A lady walking among lilies, with hands clasped and eyes raised; the design enclosed in a Gothic arch.
   Pen and ink; $7\frac{1}{8} \times 4\frac{1}{4}$ in.
   (*b*) Another Study for the same Picture. The lady stands in a grass plot between ranks of lilies, one of which she bends down to cherish in her hands; her figure is reflected in water, on which water-lilies bloom.
   Indian ink; $9\frac{3}{4} \times 6\frac{1}{4}$ in.
   The picture, which differs from both these studies, was formerly in the Combe Collection, and is now in the University Galleries, Oxford.
2. Study for a Picture. Two men outside a house, one leaning against the palings of the front garden, the other standing by and speaking to him.
   Pen and ink; roy., $10\frac{3}{8} \times 14\frac{3}{4}$ in.

3. Two on one mount, roy., viz. :—
   (*a*) Study for a Picture. Half-length study of a woman seated in the corner of a room, reading a letter.
   Pencil and pen and ink; roy., $5\frac{3}{8} \times 5\frac{3}{8}$ in.
   (*b*) Figure Studies. A youth seated, facing r., with a board on his knees, looking at a drawing he has made. Above, a sketch of a turbaned head; below, a sketch of a horse.
   Pen and ink; $12\frac{1}{2} \times 8\frac{1}{2}$ in.
4. Two on one mount, roy., viz. :—
   (*a*) Study of a Lady. She stands, facing l., in a dress of the period, with wide round hat, pulling on a pair of gauntlets.
   Brush drawing in Indian ink, touched in places with water colours; $9\frac{5}{8} \times 6\frac{5}{8}$ in.
   (*b*) Study of the same Lady. The same lady in a similar attitude, but grasping a hay-rake in her right hand; long pink ribbons descend from her hair. (The right hand and the rake are only indicated in charcoal).
   Indian ink brush drawing, touched with water colours; $9\frac{3}{4} \times 6\frac{3}{4}$ in.
5. Two on one mount, roy., viz. :—
   (*a*) Study for a Picture. An officer in uniform kneeling, his head bowed.
   Pen and ink sketch; $10\frac{1}{4} \times 6\frac{1}{2}$ in.
   (*b*) Study for the same Picture. A sketch of the same figure in the same position l.; and r., two rough studies for the same figure, one kneeling, the other sitting, with one hand raised to the forehead.
   Pen and ink; $7\frac{3}{8} \times 9\frac{1}{8}$ in.
6. A Sheet of Studies. Five varying studies of a boy walking, two of them under a tree. Two studies of a man stooping, and two sketches of a window.
   Pen and ink sketches; roy., $14\frac{7}{8} \times 11\frac{3}{4}$ in.
7. Two on one mount, roy., viz. :—
   (*a*) Study for a Picture. A telegraph clerk in a railway office taking down a message, a woman agitatedly looking over his shoulder.
   Pen and ink; $7\frac{3}{8} \times 5\frac{1}{2}$ in.
   (*b*) Study for the same Picture. The figures are turned l. instead of r., and the woman is lifting a veil. On the wall a notice of insurance for railway accidents.
   Pen and ink; roy., $9\frac{1}{2} \times 5\frac{3}{4}$ in.
8. Two on one mount, roy., viz. :—
   (*a*) Study for the same Picture. The figures are turned r. A little girl in the foreground l.
   Pen and ink; $10 \times 7\frac{3}{4}$ in.
   (*b*) Study for the same Picture. With more detail in background. The child does not appear.
   Pen and ink; $10\frac{1}{4} \times 7\frac{7}{8}$ in.
9. Study for a Picture: 'They that Sow in Tears.' A clergyman embracing his wife. Inscribed *They that sow in tears.*
   Pen and ink; roy., 13×8 in.
10. Studies for the same Picture. Two studies for the group. In one the man points to the cross he wears at his breast. Also a study of the woman's face.
    Pen and ink; roy., $13\frac{1}{8} \times 16\frac{1}{2}$ in.
11. Study for the same Picture. The man points to the cross on his breast.
    Pen and ink over black chalk; roy., $14\frac{5}{8} \times 10\frac{1}{8}$ in.
12. The same Figures on a Larger Scale.
    Pen and ink over red chalk; roy., $19\frac{7}{8} \times 12\frac{3}{8}$ in.
    Purchased April, 1891.

COLLINS, William, R.A. (b. 1788, d. 1847). Painter; born in London; studied at the Royal Academy; painted landscapes, especially coast scenes and rustic pictures, chiefly in oils, but sketched also in water colours; worked in Italy 1836–38, and travelled in other countries, but worked chiefly in London; elected A.R.A. 1814, R.A. 1820.

1. Two on one mount, roy., viz. :—
   (*a*) Bathing Pool, Eton, 1814. A pool overshadowed by willows r.; meadow and buildings beyond.
   Water colours; $3\frac{1}{4} \times 4\frac{1}{8}$ in.

   (*b*) The Wharf, Eton Playing Fields, 1814. A bend of the river with dark trees dense upon the further bank, and a building in the shadow of them.
   Water colours; $3\frac{3}{8} \times 4\frac{3}{8}$ in.

2. Two on one mount, roy., viz. :—
   (*a*) Trowse, near Norwich, 1815. The top of an incline in a road, with dark trees beyond, and a cottage with white palings l.; above, a clouded sky.
   Water colours; $3\frac{3}{8} \times 5\frac{1}{2}$ in.

   (*b*) Beckham Abbey, near Cromer, 1815. A ruined arch and buttress, ivy-grown, with a tree l.
   Water colours; $3\frac{1}{2} \times 6\frac{1}{8}$ in.

3. Hartland Bay, from the Warren. A view along the rocky Devon coast, with bays and jutting headlands l., looking west towards Hartland Point; banks of clouds in the sky, and a shower approaching r. over the sea. Dated *Th.*, 11 *Oct^{r}.*, 1821. 1 *p.m.*
   Water colours on stone-grey paper, heightened with white; roy., $9 \times 12\frac{1}{2}$ in.

4. A Kentish Rat-catcher. He stands with his right hand resting on a stout stick, his left holds a pair of dead rats; on the ground l., his basket.
   Water colours; roy., $13\frac{1}{4} \times 10\frac{1}{8}$ in.

5. Coast Scene: Landing Fish. A beach at low tide on a late afternoon; a group of fishing-boats a short way out r., from which two men come wading with baskets of fish on their backs.
   Water colours; roy., $8\frac{5}{8} \times 10\frac{5}{8}$ in.

6. Undercliff, Ventnor, Isle of Wight. A sandy shore with scattered rocks under the white, broken, bush-grown cliffs l.; St. Catherine's Point seen beyond.
   Water colours on drab paper, heightened with white; roy., 7×10 in.

7. Shedfield, Hants. The back of a cottage with broad sloping tiled roof r., and a pear tree in front of it; l., a thatched shed, and a passage between it and the cottage leading to a road under trees.
   Water colours on drab paper, heightened with white; roy., $6\frac{7}{8} \times 9\frac{7}{8}$ in.

8. The Skittle Alley. An alley with skittles at the end and three men r., watching another who is about to play in the foreground; some children looking on l.
   Indian ink over pencil, with pen outlines; roy., $9\frac{1}{4} \times 12$ in.
   A more finished study of the same subject is in the collection of Sir J. C. Robinson.

   Nos. 1–8 were purchased at the Collins sale in May, 1847.

9. Study of Trees. A great tree, apparently an elm, rising l., with smaller trees beyond and bushes r.
   Pencil; roy., $12\frac{5}{8} \times 9\frac{3}{4}$ in.

   Purchased at the Carpenter sale, March, 1867.

COLLINS, William Wilkie (b. 1824, d. 1889). Novelist and amateur painter.

1. Italian Boats at Sorrento. A fishing-boat l., and a smaller one r., with a small steam tug beyond it. Signed and dated *W. Wilkie Collins* 1837. *Sorrento.*
   Pen and ink; roy., $6\frac{1}{8} \times 9\frac{1}{4}$ in.

   Purchased October, 1872.

COLONIA, Adam de (b. 1634, d. 1685). Painter; born in Holland, where he worked for some years; spent the latter part of his life in England, where he died; painted landscapes, cattle pieces, and village scenes.

1. Forest Scene. View in a wood, with groups of oaks l., and ashes r.
   Sepia and Indian ink; roy., 7½ × 11⅞ in.

2. Study of Trees. An oak, with two ashes l.
   Sepia and Indian ink; roy., 7⅝ × 9⅝.

   Both bequeathed by Richard Payne Knight, Esq., 1824.

CONEY, John (b. 1786, d. 1833). Draughtsman and engraver; born in London, and apprenticed to an architect; drew and engraved for books a vast number of architectural subjects, both in England and on the Continent. His Architectural Beauties of Continental Europe, his Ancient Cathedrals, etc., and a fine set of his etchings and engravings, are in the department.

1. S.W. View of the Abbey Church of St. Bertin, at St. Omer. Signed and dated *J. Coney*, 1820.
   Pencil; roy., 17 × 13⅛ in.
   A similar but not identical view of the same church was engraved by Coney in the Ancient Cathedrals, etc. (1832), Pl. 13.

2. Malmesbury Cross, Wiltshire. The market place with the Cross in the centre; a street l., and the steeple of St. Paul's Church rising behind it. Signed and dated *J. Coney, June* 20, 1815.
   Pencil; roy., 13¼ × 18⅜ in.

3. Amiens Cathedral, from the S. A view down a narrow street of the south entrance of the cathedral, and the great rose window above it, from the cloisters of St. Nicholas.
   Pencil; roy., 17 × 12⅛ in.

   Nos. 1–3 were purchased November, 1848.

4. Amiens Cathedral from the S. The same view from a point a little nearer the cathedral. Signed and dated *John Coney*, 1822.
   Pen and sepia; roy., 13⅛ × 8¾ in.

   Purchased at the Cheney sale, May, 1885.

5. Interior of St. Luke's, Liverpool. A view up the nave to the chancel.
   Water colours over Indian ink; roy., 10¼ × 8⅛ in.

   Purchased July, 1878.

6. Interior of the Hall, Hampton Court Palace.
   Pen and ink on prepared paper; roy., 8⅞ × 6½ in.

   Purchased at the Cheney sale, May, 1885.

7. Two on one mount, roy., viz.:—
   (*a*) St. Maclou, from the Rue de la Croix de Fer, Rouen. Signed and dated *John Coney*, 1821.
   Pen and sepia; roy., 6⅞ × 4½ in.

   (*b*) Place de la Pucelle d'Orléans, Rouen. Signed and dated *J. Coney*, 1821.
   Pen and sepia; 4⅜ × 7 in.

8. Two on one mount, roy., viz.:—
   (*a*) Rue St. Amand, Rouen, from the Rue de la Coupe. Signed and dated *J. Coney*, 1822.
   Pen and sepia; 7⅞ × 5 in.

   (*b*) N.W. View of the Church of St. Eloy, Rouen, from the Rue de Petit Enfer. Signed and dated *John Coney*, 1822.
   Pen and sepia; 8⅞ × 6⅝ in.

9. Three on one mount, roy., viz.:—
   (*a*) The Cloth Hall, Rouen. From the court in front of the entrance. Signed and dated *J. Coney*, 1822.
   Pen and sepia; 5¾ × 6¼ in.

   (*b*) The Madeleine, Rouen. Signed and dated *J. Coney*, 1822.
   Pen and sepia; 4⅝ × 6¾ in.

(*c*) Rouen, from the Hill Notre Dame de Bonsecours. A winding road leading down under a house on a height r. and a crucifix near a walled garden l., between which part of the city and the winding Seine are seen, with the Hill St. Catherine r. and the Hill St. George in the distance. Signed and dated *J. Coney*, 1822.
Pen and sepia; 5⅛ × 9½ in.

Nos. 7–9 were purchased July, 1892.

10. Elevation of the Houses on the North Side of Pall Mall. Arranged in four sections underneath each other. Signed and dated *J. C.*, 1814.
Pencil; 17¾ × 23¼ in.

11. Elevation of the Houses on the South Side of Pall Mall. Arranged like the preceding drawing.
Pencil; 17¾ × 23¼ in.

Nos. 10–11 were purchased June, 1857.

[12–36.] Drawings in the Crace Collection of London Views. Purchased in November, 1880.

12. Elevations of all the Houses on the South Side of Pall Mall; from Cockspur Street to St. James's Palace. 1796.
Pencil; 6 × 84 in.

13. Elevations of all the Houses on the North Side of Pall Mall; from St. James's Street to the Haymarket. 1796.
Pencil; 6 × 90 in.

Nos. 12 and 13 in Portfolio xi.

14. Westminster Hall, with parts restored, and the building adjoining. Signed and dated *I. Coney*, 1807.
Water colours and Indian ink; 10½ × 13½ in.
In Portfolio xv.

15. Church of St. Nicholas, Cole Abbey. Signed and dated *J. Coney*, 1811.
Water colours over Indian ink; 9 × 6½ in.

16. St. Michael's, Queenhithe. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 9 × 6½ in.

17. St. Mary Somerset, Thames Street. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8¼ × 6½ in.

18. Allhallows', Bread Street. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6½ in.

19. St. Mildred's, Bread Street. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6½ in.

20. All Hallows' the Great, Thames Street. Signed *J. Coney*.
Water colours over Indian ink; 8½ × 6½ in.

21. St. Michael's Paternoster Royal, College Hill. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6½ in.

22. St. Clement's, Eastcheap. Signed *J. Coney*.
Water colours over Indian ink; 6½ × 8½ in.

23. St. Michael's, Crooked Lane. Signed *J. Coney*.
Water colours over Indian ink; 8½ × 6½ in.

24. St. Mary Abchurch, Abchurch Street. Signed *J. Coney*.
Water colours over Indian ink; 8½ × 6½ in.

25. St. Margaret Pattens, Little Tower Street. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6½ in.

26. St. Mary-at-Hill, Billingsgate. Signed and dated, *J. Coney*, 1812.
Water colours over Indian ink; 6½ × 8½ in.
Nos. 15–26 in Portfolio xx.

27. St. Michael's, Wood Street. Signed and dated, *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6½ in.

28. St. Olave's, Old Jewry. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 8½ × 6 in.

29. St. Michael Bassishaw, or Basinghall Church. Signed and dated *J. Coney*, 1811.
Water colours over Indian ink; 8½ × 6½ in.

30. St. Stephen's, Walbrook. Signed *J. Coney.*
Water colours over Indian ink; 8¼ × 6½ in.

Nos. 27–30 in Portfolio xxi.

31. St. Stephen's, Coleman Street. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 6½ × 8½ in.

32. St. Alphage, London Wall. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 6½ × 8½ in.

33. St. Botolph's Without, Aldersgate. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 6½ × 8½ in.

34. St. Anne's, Aldersgate. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 6½ × 8½ in.

Nos. 31–34 in Portfolio xxv.

35. St. Sepulchre's. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 7 × 8½ in.

In Portfolio xxvii.

36. St. James's, Clerkenwell. Signed and dated *J. Coney*, 1812.
Water colours over Indian ink; 9½ × 7 in.
In Portfolio xxxii.

CONSTABLE, John, R.A. (b. 1776, d. 1837). Painter; born at East Bergholt, son of a miller; helped and encouraged by Sir G. Beaumont; went to London 1795, worked there, doing a few etchings, till 1797, and returned 1799, when he entered the Royal Academy schools. Painted some portraits at first, but after 1802 worked almost entirely at landscapes; elected A.R.A. 1819 and R.A. 1829, but acquired little fame in England during his life, though the exhibition of his pictures at the Paris Salon of 1824 won him great appreciation in France and had a profound influence on French landscape art; worked in Suffolk and Essex, at Hampstead and in London, Salisbury and Arundel.

1. Harwich. A bay at low tide with a fishing boat at the water's edge, curving r. to the town; a glimpse of the harbour and flat coast l. Signed and dated *J. C. Oct^r.* 29, 1825.
Pencil; roy., 4½ × 7¼ in.

2. Oval Landscape; after Swanevelt. Trees over-shadowing l. a group of women listening to a piping satyr on a bank, and water winding away under woods and hills. In an oval.
Pen and ink; roy., 3½ × 4⅜ in.
Copied from the rare etching by Herman Swanevelt (Bartsch II 259, 25).
Nos. 1–2 purchased December, 1842.

3. Lane near Dedham, Essex. A lane with a figure passing under the shade of trees in the hedgerow r.
Pencil; roy., 6⅛ × 4¾ in.
Purchased May, 1856.

4. The Melancholy Jacques. A figure dimly seen in the shadow of a branching oak l., beyond which a stag comes to water from the woods.
Pen and ink sketch; roy., 8¾ × 7 in.
At the back of the sketch are some notes on Dedham Church.
Engraved on wood by S. Williams in 'The Seven Ages of Shakespeare,' published by Van Voorst 1840, and edited by Lady Callcott.
Purchased December, 1865.

5. Landscape Study. The brown slopes of a hill, with a wooded slope r., looking over wide country to a cloudy evening sky.
Water colours and Indian ink; roy., $7\frac{1}{4} \times 11\frac{3}{8}$ in.

6. A Waterfall. A wooded scene, with rocks, between which a stream pours foaming into a pool.
Water colour sketch; roy. upr., $10\frac{3}{8} \times 7\frac{7}{8}$ in.

Nos. 5 and 6 were purchased August, 1875.

7. Landscape. A wide view of undulating wooded country rising l. in a broad low hill: to the r., a house and small lake in a park; and beyond, blue downs on the horizon.
Water colours over pencil; roy., $5\frac{1}{8} \times 11$ in.

8. The Cottage in the Lane. A lane crossed by shadows winding away to the l., past the end of a thatched and whitewashed cottage; r. a reedy pool under a bank, and l. a bank set with trees, among which is a man sketching.
Indian ink; roy., $8\frac{3}{4} \times 12\frac{5}{8}$ in.

9. Bentley, Suffolk. A field, with a ditch crossed by hurdles in the foreground; beyond it the houses of the village, half hidden by trees; towards the l., a large rambling house standing alone, with three elms in front of it. Dated *Bentley 21 April*, 1823.

Nos. 7–9 were purchased at the Constable sale, October, 1887.

10. Two on one mount, roy., viz.:—
(*a*) Study for 'The Leaping Horse.' A stream with a lock r., towards which a horse, ridden by a boy, tows two barges from the l., moving under a great tree on the further bank; weeds and a pool in the foreground; a showery sky above.
Black chalk and Indian ink wash; $8 \times 11\frac{7}{8}$ in.

(*b*) Study for the same Picture. The same composition, but the horse is riderless, and in the act of leaping a low rail, and there is only one barge.
Black chalk and Indian ink wash; $8 \times 11\frac{7}{8}$ in.
The picture of the 'Leaping Horse,' also called 'View near Dedham,' is now in the Diploma Gallery of the Royal Academy.

11. Two on one mount, roy., viz.:—
(*a*) Landscape Study. The banks of a river, and a boat drawn up under a thatched shed by a tree l.; above the bank r., a field sloping up to some trees. Dated *April* 20, 1823.
Pencil; $6\frac{3}{4} \times 10$ in.

(*b*) House at Hampstead. A hollow with an elm and smaller trees looking up to a white house, with a wall and outbuildings in front of it, against a cloudy sky.
Pencil; $6\frac{3}{4} \times 10$ in.

12. Two on one mount, roy., viz.:—
(*a*) Ruins of Cowdray. A green, with a great ruined tower rising r.; castle buildings l., and a long low building between.
Pencil; $7\frac{7}{8} \times 10\frac{3}{8}$ in.
On the back a slight pencil sketch of a tree in a hollow, with buildings l.

(*b*) Ruins of Cowdray. Part of the castle walls, ivy-covered and ruined, r.; a green and trees l.
Pencil; $7\frac{3}{4} \times 10\frac{3}{8}$ in.
On the back a pencil sketch of the ruins from the inside; a gateway flanked by towers r.

13. Three on one mount, roy., viz.:—
(*a*) Study of an Ash Tree. Inscribed *Hampstead June* 21, 1823, *longest day, 9 o'clock evening. Ash.*
Pencil; $10 \times 6\frac{5}{8}$ in.

(*b*) Study of a Birch Tree.
Pencil; $9\frac{1}{4} \times 6\frac{1}{4}$ in.

(*c*) North Stoke, Arundel. Broad sunny meadows, through which a stream winds into the r. foreground under a little bridge, encircled at some distance by wooded hills; cattle feeding here and there in the meadows. Dated 12 *July*, 1834, *North Stoke, Arundel.*
Pencil; $10\frac{1}{2} \times 14\frac{3}{4}$ in.

14. Men with a Cart. A cart drawn by two horses stopping on a road, while the driver talks to a man and a boy gets in behind.
Pen and ink wash; roy., $4\frac{3}{8} \times 7\frac{1}{8}$ in.

15. Lock on the Stour, with Dedham Church in the Distance. The lock gates in the l. foreground, with a great ash rising from the banks of the river in the centre of the view l.; meadow country and Dedham in the distance.
Pencil; roy., $8\frac{3}{4} \times 12\frac{7}{8}$ in.

16. Landscape Study. A road descending from the foreground into a wooded hollow, with great trees rising above it l.
Pencil; roy., $9 \times 12\frac{7}{8}$ in.

17. High Street, Oxford. View down the street towards Magdalen Bridge, opposite University College, the front of which stretches r. Dated *Oxford, June 9th*, 1821.
Pencil, washed with Indian ink; roy., $6\frac{3}{4} \times 10\frac{1}{8}$ in.

18. Two on one mount, roy., viz.:—
(*a*) Stormy Effect, Littlehampton. The beach below a green with a windmill and a flagstaff, white against a thunder-clouded sky, which is reflected in the river flowing past the town. Dated *Littlehampton, July* 8, 1825.
Water colours; $4\frac{1}{2} \times 7\frac{1}{4}$ in.

(*b*) A Seaport, with a Storm passing. A beach beside a pier, inside of which l. shipping lie in harbour; broken storm clouds passing over seaward, and a rainbow r. over the sea with scattered pale sails.
Water colours; $5 \times 8\frac{1}{4}$ in.

19. Two on one mount, roy., viz.:—
(*a*) Cottage in a Landscape. A field with trees and cottage l., and another cottage r.; between them distant woods; a showery sky. Dated *July* 31, 1832.
Water colours; $4\frac{1}{2} \times 7\frac{3}{8}$ in.

(*b*) Cottages and Windmill in a Landscape. A large cottage under a clump of elms with a view of flat fields and a windmill l.; r. part of another cottage and an elm overhanging a gate between the two; a showery sky.
Water colours; $5 \times 8\frac{3}{8}$ in.

20. Two on one mount, roy., viz.:—
(*a*) Landscape and Sunset. A hill-slope in a park with scattered trees, looking l. over a wide wooded country, under a fading sunset.
Water colours; $4 \times 6\frac{3}{8}$ in.

(*b*) At Hampstead. The lower pond at Hampstead, bordered with groups of trees, looking to London, with St. Paul's in the distance l., under a sky of moving clouds and broken light; in the foreground a lady in red walking with a man; two horses by the pond, and l., a horse and cart (nearly erased with the knife). Dated *Hamp^d.* 26 *June*, 1833.
Water colours, $6\frac{3}{4} \times 10$ in.

21. Two on one mount, roy., viz.:—
(*a*) London, from Hampstead Heath. A wide view with London r., a shower falling over St. Paul's from a passing cloud, and the Thames shining l.; the upper part of a tree in the centre of the foreground.
Water colours, $4\frac{3}{8} \times 7$ in.

(*b*) London, from Hampstead Heath. A white expanse of sky broken by bands of cumulus cloud, above the distant view of London, seen between a tuft of foliage l., and a long slope of wooded hill r.
Water colours; $4\frac{1}{2} \times 7\frac{3}{8}$ in.

22. Two on one mount, roy., viz.:—
(*a*) Stonehenge. The circle of vast stones, most of the nearest leaning obliquely or fallen, and two figures sitting on one of them; seen half in shadow of a storm which darkens the landscape l.; a rainbow dimly appearing.
Water colours over black chalk; $6\frac{5}{8} \times 5\frac{7}{8}$ in.
Squared for transference.

(*b*) Pond and Cottages; a Storm approaching. The end of a cottage with high-pitched roof and tiled shed abutting on it; a figure by a pond l., and other cottages with bushes beyond; the whole scene overshadowed by the gloom of a coming storm.
Water colours; $6\frac{3}{4} \times 10\frac{1}{8}$ in.

23. Two on one mount, roy., viz.:—
(*a*) Ruins of Cowdray. A towered, ivy-grown wall stretching from the r. foreground; at the end of it, a tree. Inscribed *Destroyed with all its contents Sep^r. 25, 1793, by fire.*
Water colours over pencil; $8\frac{1}{8} \times 5$ in.

(*b*) Tillington Church. A path sloping from the l. under a high hedge from which a clump of elms rises r., and beyond, towards the l., the church and tower against a breezy sky. Dated *Tillington Sep. 17, 1834.*
Water colours over pencil; $9\frac{1}{8} \times 10\frac{1}{2}$ in.
A piece has been added to the lower part of the paper.

24. Ruins of Cowdray; Interior. The interior of a hall, with bushes growing l., the sunshine slanting through windows l. on the crumbling and creeper-grown walls. Dated *Sep. 14, 1824.*
Water colours over pencil; roy., $10\frac{1}{2} \times 10\frac{7}{8}$ in.
A piece has been added to the right-hand part of the paper.

25. Two on one mount, roy., viz.:—
(*a*) Theal, Berkshire. A meadow skirted by a stream, fringed on the other side with willows, beyond which rises a cottage under elms r., and in the centre the village church. Dated *Theal, Berkshire, 25 Aug^t. 1832.*
Water colours with pen outlines; $4\frac{1}{2} \times 7\frac{1}{2}$ in.

(*b*) House among Trees. A house with red tiled roof and a gable l. half seen among surrounding trees under a darkening sky.
Water-colour sketch; $4\frac{3}{8} \times 7\frac{3}{8}$ in.

26. Two on one mount, roy., viz.:—
(*a*) Cottage and Stream. A cottage with long sloping thatched roof, on the further side of a stream running from under a bridge r., beyond which are trees and a green with houses.
Water colours; $6\frac{5}{8} \times 10\frac{1}{8}$ in.

(*b*) Cottage near Reading. A cottage r. surmounted by a weathercock, and with bushes round it, standing by the bank of a stream which fills the foreground: l. a willow thicket, and in the distance a glimpse of houses and a church tower, beneath a sky of dark, moving cloud. Dated *Reading, June 6, 1821.*
Water colours; $6\frac{5}{8} \times 10\frac{1}{8}$ in.

27. Two on one mount, roy., viz.:—
(*a*) Bignor Park looking towards Petworth. Open ground with a winding path r. leading to a wood stretching to the l., beneath further slopes; beyond them l., a range of blue hills. Dated *July 10, 1834.*
Water colours and pencil; $5\frac{3}{8} \times 9\frac{1}{8}$ in.

(*b*) Petworth. A windmill r. at the edge of a field looking down l. on the red roofs of the town to wooded heights beyond; above the town, in the centre, the church and spire; a moving sky of wind and cloud. Dated *14 July, 1834.*
Water colours; $5\frac{3}{8} \times 9\frac{1}{8}$ in.

28. Two on one mount, roy., viz.:—
(*a*) Landscape with Trees and Cattle. A group of trees springing by a stream; houses at a little distance l. and cattle r. in the fields which stretch to the distant woods, beneath a breezy sky.
Water colours and pen and ink; $4\frac{3}{8} \times 7\frac{3}{8}$ in.

(*b*) Study of Clouds and Trees. Sun-shot clouds in a blue sky above a height topped with woods and declining r. towards the distance; in the centre and nearer the foreground a great ash rising against the light.
Water colour sketch; $6\frac{5}{8} \times 10$ in.

29. A Bridge. A stone bridge of a single arch over a stream, pollard willows by the bank l.; r. a house, adjoining the bridge, and a man sawing wood under a tree, another entering the door, and a third pulling a boat to him with a boathook; a cart passes over the bridge, and the roof of another house is seen r. Dated 23 *Nov.*, 1829.
Water colours with pen outlines; roy., 9 × 13 in.

30. Two on one mount, roy., viz.:—
(*a*) Folkestone from the Sea. A calm sea, and at some distance the downs stretching from the r. and ending l. in a headland, with the town spread over the slopes and the harbour and pier a dark line below. Dated 16 *Oct.* 1823. *Folkestone.*
Water colours; 5 × 8¼ in.
(*b*) Folkestone Harbour. A sandy spit stretching from the l. into the harbour water, beyond which the pier runs from the r.; a lugger lies drawn up on the sand, her crew busy with fishing nets; other boats on the further beach l.; beyond, the open sea and heavy banks of clouds on the horizon.
Water colours with pen outlines; 5 × 8¼ in.

31. Two on one mount, roy., viz.:—
(*a*) London from Hampstead Heath. Over a copse of various trees in a hollow, the wide expanse of London, crowned by St. Paul's, under a sky of sun-shot clouds.
Water colour sketch; 3⅝ × 4½ in.
(*b*) London from Hampstead Heath. London seen above a hollow between two wooded hills, clouds moving over it with rays and streaks of shadow.
Water colour sketch; 4⅜ × 7⅜ in.

32. Two on one mount, roy., viz.:—
(*a*) Study of Clouds and Woods. A hill of thick woods, under driving masses of dark cloud.
Water colour sketch; 3½ × 4⅜ in.
(*b*) Hampstead Heath in a Storm. A sketch of wooded heights seen dimly through the rain of an ending storm, with a rainbow appearing beneath purple masses of cloud pierced by a slanting ray that falls l. upon the white steeples of London.
Water colour sketch; 7¾ × 12¾ in.

33. A Village on a River. A village with square-towered church r., and houses bordering a river which comes round a bend from the r. and flows into the foreground under a clump of trees l.; near the fronting house a rope-ferry crosses the stream; on the r. bank is a field, with a dog lapping in the foreground. Dated 19 *Nov.* 1829.
Water colour and pencil sketch; roy., 9 × 13⅛ in.

34. View at Stoke by Nayland, Suffolk. A sunk lane, along which a cow comes past cottages on the r. from the shade of dark elms; beyond rises the church tower, with the nave, seen above the cottage roof; some houses l. and a field r. sloping from the back of the cottage to the church: the sky clouded.
Water colours and pen and ink; roy., 5¾ × 7¾ in.

35. Two on one mount, roy., viz.:—
(*a*) Design for Gray's Elegy; Stoke Pogis Church. Part of the churchyard, with the church l., and trees by the chancel overshadowing some of the graves; r., a man leaning in contemplation over a paling which runs from a thicket; and beyond, the sun rising over a wide plain.
Water colour sketch; 4½ × 7¼ in.
(*b*) Another Design for the Same. Almost identical in composition with the preceding, but with shadows blue instead of brown.
Water colour sketch; 4¾ × 6⅞ in.

Nos. 10–35*a* were presented by Miss Constable, February, 1888. No. 35*b* was purchased at the Constable sale, October, 1887.

[36-43.] Figure Studies.

36. Two on one mount, roy., viz.:—
(*a*) A Lady reading. A lady seated on a woody bank r., reading, a sunshade on her shoulder, and her feet on a low bench.
Water colour sketch; 6⅜ × 4½ in.

(*b*) 'SOPHIA.' Half-length of a girl seated, her left arm on the back of the chair; her eyes looking down r. Dated *June* 11, 1806.
Pencil sketch; $8\frac{5}{8} \times 5\frac{5}{8}$ in.

37. Four on one mount, roy., viz.:—
(*a*) THE MOTHER. A woman seated out of doors with a child on her lap and another by her side. Dated *July* 5, 1836.
Pencil sketch; $4\frac{5}{8} \times 4\frac{1}{4}$ in.

(*b*) A GIRL READING A LETTER. A girl standing, seen from behind, reading a letter, with her hand on the back of a chair.
Pencil sketch; $6 \times 3\frac{5}{8}$ in.

(*c*) 'ANN.' A girl's head looking down towards the l.
Pencil sketch; $6\frac{1}{8} \times 3\frac{1}{2}$ in.

(*d*) A CHILD ASLEEP. A boy in long clothes asleep, with his head on the pillow l.
Pencil sketch; $4\frac{1}{2} \times 7$ in.

38. Two on one mount, roy, viz.:—
(*a*) YOUNG GIRL WRITING. She kneels on a stool, turned to the r., and writes at a table.
Pen and ink sketch; $7\frac{1}{2} \times 4\frac{5}{8}$ in.

(*b*) A GIRL SEATED. Looking up, with an open book. A small study for the picture below.
Pen and ink sketch; $7\frac{3}{8} \times 4\frac{1}{2}$ in.

39. Two on one mount, roy., viz.:—
(*a*) MOTHER NURSING. A mother with a child at her breast, sketched on a letter written in pencil.
Pen and sepia; $7\frac{1}{4} \times 4\frac{5}{8}$ in.

(*b*) A MOURNER. A female figure, with her head bowed on her arms above an urn. Inscribed *April* 19, 1806. *Miss B* —— [Miss Benge?]. Sketched on the back of a letter to Mrs. Benge.
Pen and ink sketch; $7\frac{3}{4} \times 6$ in.

40. Two on one mount, roy., viz.:—
(*a*) A GIRL SEATED. Looking up from a book; the same figure as in No. 38 *b*.
Pencil sketch; $8\frac{1}{4} \times 7\frac{1}{8}$ in.

(*b*) THE YOUNG MOTHER. A lady seated, showing a toy to the baby on her knee.
Pencil sketch; $9\frac{1}{2} \times 7\frac{3}{4}$ in.

41. Two on one mount, roy., viz:—
(*a*) THE NURSERY. A nurse sitting r., rocking a baby in her arms; near her, two boys at a table, and three smaller children.
Pencil sketch; $7\frac{3}{8} \times 6$ in.

(*b*) FAMILY GROUP. Two ladies sitting between two gentlemen, and looking towards the l.
Pencil sketch; $9 \times 7\frac{1}{8}$ in.

42. Two on one mount, roy., viz:—
(*a*) A MUSIC PARTY. Two gentlemen and two ladies grouped, by candle light, round a pianoforte, at which one of the former plays while the rest sing.
Pencil sketch; $9\frac{1}{2} \times 7\frac{7}{8}$ in.

(*b*) SOLDIER PLAYING A GUITAR. A soldier in his uniform and helmet seated r., and playing a guitar to a lady seated by him r.
Pencil sketch; $9\frac{1}{2} \times 7\frac{1}{4}$ in.

43. Two on one mount, roy., viz.:—
(*a*) THE BABY. A baby in its father's arms, kissed by its mother on her knees.
Pencil sketch; $9\frac{3}{4} \times 8$ in.

(*b*) MOTHER AND BABY. A young mother, in profile, r., tossing her baby in her arms.
Pencil sketch; $9\frac{7}{8} \times 7\frac{7}{8}$ in.

Nos. 36–43 were presented by Mr. Leggatt, August, 1896.

COOK, Henry (b. 1642, d. 1700). Painter, chiefly of decorative subjects; pupil of Salvator Rosa in Italy; employed to decorate houses and staircases by the nobility; repaired the Raphael cartoons by order of William III., and placed them in a gallery at Hampton Court.

1. Three on one mount, roy., viz.:—
   (*a*) Decorative Panel, with horse's skull in the centre and a medallion on either side.
   Bistre on prepared paper, touched with white; 2⅜ × 9½ in.
   (*b*) Panel, with helmet in the centre and shields on each side.
   Bistre, etc.; 2⅜ × 9½ in.
   (*c*) Panel, with horse's skull in the centre and shields on each side.
   Bistre, etc.; 2⅜ × 9¼ in.
   Purchased from the Earl of Wicklow, August, 1874.

COOK, Richard, R.A. (b. 1784, d. 1857). Painter and book-illustrator; studied at the Royal Academy; exhibited chiefly subjects from history and mythology; illustrated a great number of books of poetry and of fiction; elected A.R.A. 1816 and R.A. 1822.

1. Portrait of Mrs. Richard Cook. Half-length, in full face, the hair in ringlets.
   Pencil, slightly touched with water colours; roy., 6½ × 5⅛ in.
   Purchased May, 1885.
2. Two on one mount, roy., viz.:—
   (*a*) Studies for an Illustration to Prior. Three studies of a lady reclining on a seat, with a dove near her l.
   Pencil; 7 × 4⅜ in.
   (*b*) An Invalid. A man in bed, propped up by pillows.
   Pencil; 4⅛ × 5¾ in.
3. Two on one mount, roy., viz.:—
   (*a*) A Gentleman Reading. A gentleman reading by candle-light, seen in front, his legs across a chair; table and curtain l.
   Pencil; 6¼ × 4½ in.
   (*b*) Studies of Children. Three studies of a boy, holding his hat, and a little girl.
   Pencil; 4⅝ × 7 in.
4. Four on one mount, roy., viz.:—
   (*a*) Portrait Sketch of Miss Solidtaire. A woman's head in profile, looking r. Inscribed *M. Solidtair. Decr. 18th*, 1815. *French Father, Swedish Mother.*
   Pen; 3⅜ × 4⅝ in.
   (*b*) Portrait Sketch of Major Gordon. Head and shoulders, in profile, looking r. at a ring, held in his fingers. Inscribed *Major Gordon.*
   Pencil; 4½ × 3⅜ in.
   (*c*) Old Man's Head. Wearing spectacles, almost in profile, looking down r.
   Pencil; 4⅜ × 3⅛ in.
   (*d*) A Lady. Half-length, in profile, looking l., wearing cap.
   Pencil; 5½ × 3⅜ in.
5. Four on one mount, roy., viz.:—
   (*a*) A Lady. Half-length, in three-quarter face, directed r., the hair tied with a fillet and curling over the forehead.
   Pencil; 6⅜ × 4⅜ in.
   (*b*) Study of a Head. A woman's head looking up l., in three-quarter face.
   Pencil; 3⅜ × 3½ in.

(*c*) A Baby's Head. In full face.
Pencil; $4\frac{3}{8} \times 3\frac{1}{4}$ in.

(*d*) A Child's Head. In profile, looking r.
Pencil; $4\frac{1}{2} \times 3\frac{5}{8}$ in.

6. Two on one mount, roy., viz.:—

(*a*) Study of a Child. A child sitting in a chair and looking r.
Pencil; $6\frac{3}{8} \times 4\frac{3}{8}$ in.

(*b*) A Child's Head. In three-quarter face, laughing and looking r.
Pencil; $5\frac{7}{8} \times 5\frac{5}{8}$ in.

7. Two on one mount, roy., viz.:—

(*a*) Portrait of Miss Jane Burton. Half-length, profile, looking r., wearing cap. Inscribed *Miss Jane Burton.*
Water colours and Indian ink over pencil; $5\frac{3}{4} \times 3\frac{5}{8}$ in.

(*b*) Portrait of a Lady. Half-length, profile, looking l. with thoughtful expression; the hair bound with a fillet.
Water colours and Indian ink; $6\frac{3}{4} \times 4\frac{1}{4}$ in.

8. Three on one mount, roy., viz.:—

(*a*) Portrait of a Gentleman. Half-length, in profile, looking r.
Pencil; $6 \times 4\frac{1}{8}$ in.

(*b*) Head of a Man with a Beard. Head of a young man with a short beard and moustache, looking down l.
Pencil; $3\frac{1}{8} \times 3\frac{1}{4}$ in.

(*c*) Head of a Man. Slight sketch of a man's head in profile, looking l. Inscribed *R. Cook, R.A.*
Pencil; $3\frac{3}{8} \times 3\frac{5}{8}$ in.
Nos. 2–8 were presented by John Deffett Francis, Esq., March, 1882.

9. Study for a Picture—Mary Magdalen at the House of Simon the Pharisee. She kneels in the foreground at the feet of Christ, who sits r. at table and turns to answer Simon's protest; round the table are guests, and servants bringing dishes behind. (Pencil studies in the margin.)
Indian ink with pen outlines; $5\frac{7}{8} \times 7\frac{3}{8}$ in.
Inserted in Vol. VII. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

10. Pygmalion and the Statue. She steps from her pedestal, while he takes her hand.
Pencil and Indian ink; $7\frac{1}{8} \times 5\frac{3}{4}$ in.
Inserted in Vol VII. of the Academy Catalogues.

11. Satan, Sin and Death: Illustration to 'Paradise Lost,' Book II. Satan and Death about to combat; Sin rushes in between them.
Indian ink with pen outlines; $9\frac{1}{2} \times 8\frac{3}{8}$ in.
Inserted in Vol. VIII. of the Academy Catalogues.

12. Album of Drawings. In pencil or black chalk on tinted paper, heightened with white, for the illustrations to Scott's 'Lady of the Lake,' illustrated with engravings from paintings by Richard Cook, London, 1811. The engravings are placed in the same album.

(1) (*a*) (*b*) Two Sketches for Vignette on Title-page.
Engraved by F. Engleheart.

[(2)–(6)] Studies for Illustration to Canto I., Stanza 20.
Engraved by C. Heath, p. 25.

(2) Large Design for the Whole Composition.

(3) (*a*) (*b*) Studies for Fitz-James and for Ellen's Head.

(4) (*a*) Study of a Dog.

(*b*) Study of Fitz-James.

(5) (*a*) (*b*) Studies of Dogs.

(6) (*a*) Studies for the Figure of Ellen.

(*b*) Ellen in the Boat.

(*c*) Study of Ellen's Drapery.

[(7) and (8)] Studies for Illustration to Canto II., Stanza 9. Engraved by C. Heath, p. 57.

(7) Large Design for the whole Composition.

(8) (*a*) Study of Drapery.

(*b*) *Ob.* Studies of Face and Hand and Drapery of Allan-bane.

Rev. Studies of Drapery.

[(9)-(32)] Studies for Illustration to Canto III., Stanza 10. Engraved by C. Warren, p. 110.

(9) Large Design for the whole Composition.

(10) The same, in Reverse.

(11) (*a*) Study for the Figure of Brian.

(*b*) Head and Arm of Brian.

(12) (*a*) (*b*) Two Studies for the same Figure.

(13) (*a*) Study for Brian's Head.

(*b*) Different Study for the same Head.

(14) (*a*) (*b*) Studies for Brian's Hand and Head.

(15) (*a*) (*b*) Studies for Arm and Leg of Roderick.

(16) (*a*) (*b*) Studies for the Figure of Roderick.

(17) (*a*) (*b*) (*c*) Three Studies for the Figures and Hands of the Clansmen's Children.

(18) (*a*) Two Studies for the Head of Roderick.

(*b*) Head of Roderick.

(19) (*a*) (*b*) (*c*) Three Studies for Heads of Clansmen.

(20) (*a*) (*b*) Two Studies for Figures of Clansmen.

(21) (*a*) Study for a Clansman.

(*b*) Similar Study.

(22) (*a*) (*b*) Two Studies for Clansmen.

(23) Study of Arm and Claymore.

(24) (*a*) Study of an Arm.

(*b*) Arm and Shield.

(25) Studies of Clansmen's Plaids.

(26) Study of a Woman's Head and Arms.

(27) (*a*) Study of Hand and Drapery.

(*b*) Study of Clansman's Figure.

(28) (*a*) (*b*) Studies of Faces, looking up, etc.

(29) (*a*) (*b*) Studies of Men's Faces.

(*c*) Studies of a Woman's Head.

(*d*) Studies for the Children.

(30) (*a*) A Child.

(*b*) Study of a raised Arm.

(31) (*a*) (*b*) Studies for the Children.

(32) Studies of Kilt and Legs.

[(33)-(39)] Studies for Illustration to Canto IV., Stanza 21. Engraved by A. Smith, p. 173.

(33) Large Design for the whole Composition.

(34) (*a*) (*b*) Studies for the Figure of Blanche.

(35) (*a*) Blanche; three studies.

(*b*) Murdoch; two studies.

(36) Study for the Figure of Fitz-James.

(37) (*a*) Head of Fitz-James; three studies.

(*b*) Study of Drapery.

(*c*) Fitz-James.

(*d*) Study of Murdoch's Leg.

(38) (*a*) (*b*) Studies for Fitz-James.

(39) (*a*) (*b*) Studies for the Figure of Murdoch.

[(40)-(43)] Studies for Illustration to Canto V., Stanza 21. Engraved by F. Engleheart, p. 222.

(40) Large Design for the whole Composition.

(41) (*a*) (*b*) Studies for the Figure of Douglas.

(42) (*a*) (*b*) Studies of Drapery, for the same Figure.

(43) (*a*) Study of Drapery.

(*b*) Study of a Horse.

[(44)-(65)] Studies for Illustration to Canto VI., Stanza 29. Engraved by C. Armstrong, p. 288.

(44) Large Design for the whole Composition.

(45) (*a*) (*b*) Studies for the Head of the King.

(46) (*a*) Study for the Head of Ellen.

(*b*) Study for Part of the Figure of the King.

(47) (*a*) Study of Drapery, for the Figure of the King.

(*b*) Drapery for the Figure of Ellen.

(48) Studies of Drapery, for the Figure of Ellen.

(49) (*a*) (*b*) Studies for the Head and the Figure of Ellen.

(50) (*a*) (*b*) Studies for the Figure of Ellen and of Court Ladies.

(51) Large nude Study for the Figure of Ellen.

(52) (*a*) (*b*) Studies for the same Figure.

(53) Studies for the Figure of Malcolm.

(54) (*a*) (*b*) Studies for the same Figure.

(55) (*a*) (*b*) Studies for the Figures of Douglas and the King.

(56) Studies for the same Figures.

(57) (*a*) (*b*) Studies of Drapery, for the Figure of Douglas

(58) (*a*) Head of Douglas.

(*b*) Arm and Body of Douglas.

(59) Legs of Douglas.

(60) (*a*) (*b*) (*c*) Studies for the Figure of Douglas.

(61) (*a*) (*b*) Studies for a Courtier's Figure.

(62) Drapery; study for one of the Court ladies.

(63) Study for Another of the Ladies.

(64) Study for a Lady's Dress.

(65) Studies of Heads for Two of the Ladies.

All presented by J. Deffett Francis, Esq., March, 1882.

13. Album of drawings for illustrations to books. In cases where the corresponding engraving is in the department, it is placed in the album, facing the drawing.

(1) Portrait of Shakespeare, half length. Pencil and Indian ink.

(2) (*a*) MACBETH, ACT II., SC. 1; Macbeth and Lady Macbeth, and a separate study of Macbeth's figure. Pencil.
Engraved by C. Heath, frontispiece to 'Macbeth,' Mrs. Inchbald's 'British Theatre,' vol. iv.

(*b*) The same subject. Inscribed *Painted Jany.* 1806. Indian ink and water colours. And, Othello and Desdemona, Act iv., sc. 2. Pen and Indian ink and sepia wash. Not engraved.

(3) (*a*) OTHELLO, Act. 1., sc. 3. Othello and Desdemona before the Doge. Rough brush sketch.

(*b*) THE SAME SUBJECT. Finished design. Pencil.

(*c*) THE SAME SUBJECT. Indian ink.

(*d*) THE SAME SUBJECT, with modified composition. Indian ink. Engraved by W. Poole, frontispiece to 'Othello,' Mrs. Inchbald's 'British Theatre,' vol. v.

(4) (*a*) KING LEAR, ACT IV., SC. 7; Cordelia and Lear. Pen over pencil.

(*b*) THE SAME SUBJECT, modified. Pencil.

(*c*) THE SAME SUBJECT; with studies in the margin. Dated *April* 20, 1806. Indian ink.
Engraved by Engleheart for Miller's Shakespeare.

(5) HENRY V., ACT V., SC. 2. Henry with Katherine and Alice. Dated *July the 5th*, 1805. Indian ink.

Nos. (3)–(5) purchased June, 1857, at the artist's sale.

(6) (*a*) HENRY VI., PART I., ACT II., SC. 3. Talbot and the Countess of Auvergne. Indian ink and water colours.

(*b*) THE SAME SUBJECT, enlarged. Pencil.
Engraved by C. Armstrong for Miller's Shakespeare.

No. (6) (*b*) purchased June, 1857.

(7) RICHARD III., ACT IV., SC. 3. The murder of the Princes in the Tower. Dated *Sept. 8th*, 1810. Indian ink and pencil.

(8) (*a*) RICHARD III., ACT IV., SC. 4. Richard upbraided by his mother and the Queen Elizabeth.
Indian ink and indigo.

(*b*) THE SAME SUBJECT. Indian ink.

(*c*) THE SAME SUBJECT. Water colours.
Engraved by J. Neagle for Miller's Shakespeare.

(9) (*a*) STUDIES FOR THE SAME SUBJECT. Pencil and Indian ink.

(*b*) STUDIES OF ARMOUR for the same subject. Water colours and pen.

Nos. (8) and (9) purchased June, 1857.

(10) (*a*) THREE STUDIES for different illustrations to Shakespeare. Pencil.

(*b*) RICHARD III., ACT V., SC. 4. Stanley crowning Richmond at Bosworth. Pencil.

(*c*) THE SAME SUBJECT. Dated *July 31st*, 1811. Pencil and Indian ink.

(11) (*a*) CORIOLANUS, ACT IV., SC. 5. Coriolanus discovering himself to Aufidius. Pencil studies for Aufidius.

(*b*) THE SAME SUBJECT: the complete design. Pencil.

(*c*) THE SAME SUBJECT. Indian ink and pen.

(*d*) THE SAME SUBJECT. Indian ink.

(*e*) THE SAME SUBJECT. Study for Coriolanus.
Engraved by Neagle, frontispiece to Mrs. Inchbald's 'British Theatre,' vol. v.

(12) Titus Andronicus, Act II., sc. 3. Demetrius and Chiron carrying off Lavinia, at Tamora's bidding. Dated *August* 3, 1806. Indian ink.
Engraved by Engleheart for Miller's Shakespeare.

Nos. (11) and (12) purchased June, 1857.

(13) (*a*) Home's 'Douglas,' Act v., sc. 1. Douglas supported by Lady Randolph. Pencil.

(*b*) The same Subject. Indian ink.

(*c*) The same Subject. Indian ink.
Engraved by C. Heath for Inchbald's 'British Theatre,' vol. xvi.

(*b*) and (*c*) purchased June, 1857.

(14) (*a*) Jephson's 'Count of Narbonne,' Act I., sc. 1. Theodore opening the secret stair for Lady Isabel. Pencil.

(*b*) The same Subject. Dated *August 8th*, 1806. Indian ink.
Engraved by F. Engleheart for Inchbald's 'British Theatre,' vol. xx.

(15) (*a*) Murphy's 'Grecian Daughter,' Act v. Head of Euphrasia; study for the Death of Dionysius. Pencil.

(*b*) The Death of Dionysius. Two studies, one in pencil, the other in water colours. Inscribed *Painted Septr.* 1805.
Engraved by Smith for Inchbald's 'British Theatre,' vol. xv.

(16) (*a*) Addison's 'Cato,' Act iv., sc. 1. Juba discovering himself to Marcia over the dead body of Sempronius. Pencil.

(*b*) The same Subject. Indian ink.
Engraved by C. Heath for Inchbald's 'British Theatre,' vol. viii.

(17) Pope's Homer, 'Iliad,' Book vi. Hector chiding Paris. Rough pencil sketch.
Engraved by J. Mitan for 'Greek and Roman Poets,' vol. iv.

Nos. (14)–(17) purchased June, 1857.

(18) (*a*) Pope's Homer, 'Odyssey,' Book iv. Penelope's dream. Pencil study of Penelope.

(*b*) Penelope. Pencil.
Engraved by C. Armstrong for 'Greek and Roman Poets,' vol. iii.

Purchased January, 1866.

(19) Garth's Ovid's 'Metamorphoses.' Perseus and Andromeda. Inscribed *Outline for Raimbach, March* 6, 1807. Pencil.
Engraved by Raimbach, vignette on title of Ovid's 'Metamorphoses.' Suttaby, 1807.

Purchased June, 1857.

(20) (*a*) Hoole's Tasso's 'Jerusalem Delivered,' Book xvi. Rinaldo discovered by Carlo and Ubaldo in the bower of Armida. Dated *Feb.* 12*th*, 1809. Pencil.
Engraved by W. Finden as vignette to Hoole's Tasso. Suttaby, 1819.

(*b*) Illustration to a French Book. A poet reclining on a couch, raising a cup to his lips, with a woman seated by him, and friends around; illustrating a passage in a French story. *Hélas! dit il en soupirant, vous voyez le portrait de trois amis intimes.*
Engraved by Alexander; published Sept. 1, 1808, by Didier and Tebbett.

(21) (*a*) Young's 'Night Thoughts.' Night descending to show the poet the tomb of his friend. Study for the figure of Night. Indian ink.

(*b*) The same Subject; the complete design. Indian ink.

(*c*) The same Subject; Indian ink and white.
Engraved by C. Armstrong as frontispiece to Young's 'Night Thoughts.' Suttaby, 1804.

(*d*) Emblems of Death; skull, scythe, etc.
Engraved as vignette to the 'Night Thoughts.'

Purchased June, 1857.

(22) (*a*) JOANNA BAILLIE'S 'DE MONTFORT,' Act iv., sc. 3. De Montfort starting at sight of the corpse of Rezenfelt. Pencil.

(*b*) THE SAME SUBJECT. Indian ink. With a pencil study.
Engraved by C. Heath for Inchbald's 'British Theatre,' vol. xxiv.

(*c*) THE SAME SUBJECT. Three pencil studies for the corpse.

(*a*) and (*b*) purchased June, 1857.

(23) (*a*) BISHOP PERCY'S 'HERMIT OF WARKWORTH.' Percy rescuing Eleanor from the Scots: with studies of hands. Pencil.

(*b*) THE SAME SUBJECT, modified. Pencil and Indian ink.

(*c*) THE SAME SUBJECT. Indian ink.

(*d*) THE SAME SUBJECT. Inscribed *Drawn October*, 1805. Indian ink.
Engraved by Isaac Taylor.

Purchased June, 1857.

(24) (*a*) GARTH'S 'CLAREMONT.' "This cell sad Echo chose." Pencil.

(*b*) THE SAME SUBJECT. Dated *Novr. 9th*, 1807. Indian ink and pencil.
Engraved by A. Cardon for Park's 'British Poets,' vol. ix.

(25) (*a*) PRIOR'S 'LOVE DISARMED.' Pencil studies.

(*b*) THE SAME SUBJECT; complete design. Indian ink.

(*c*) THE SAME SUBJECT. Pencil.
Engraved by A. Cardon as frontispiece to Park's 'British Poets,' vol. xi.

(26) (*a*) PRIOR'S 'HORACE' CANTATA. Studies for the figure of Horace. Pen and pencil.

(*b*) THE SAME SUBJECT: complete design; with pencil studies of Cupids. Dated *Drawn July* 31, 1807. Indian ink.
Engraved by Schiavonetti for Park's 'British Poets,' vol. xi., p. 161.

(27) PRIOR'S 'SOLOMON,' BOOK 2. Abra and Solomon. "'Now strike,' she said, and opened bare her breast." Pencil.
Engraved by Schiavonetti as frontispiece to Park's 'British Poets,' vol. xii.

(28) (*a*) PRIOR'S 'LOVE DISARMED.' Dated *October 30th*, 1808. Indian ink and white.

(*b*) THE SAME SUBJECT. Inscribed *Intended for Prior, Vol.* 2 (*Love Disarmed*). Pencil.
In Park's 'Poets' the other design, No. (25), was adopted; but this design was engraved by S. Lacy, apparently for some other book, with the title, "The Bower of Bliss."

(29) (*a*) GREEN'S 'THE GROTTO.' "In taper find no winding-sheet." Pencil.

(*b*) THE SAME SUBJECT. Dated *Septr. 28th*, 1807. Indian ink.
And a pencil study for another illustration.

(30) (*a*) CHURCHILL'S 'THE AUTHOR.' Shakespeare and Nature. Indian ink.

(*b*) THE SAME SUBJECT. Dated *Oct. 24th*, 1807. Indian-ink and pencil.
Engraved by P. W. Tomkins as frontispiece to Park's 'British Poets,' vol. xxxi.

(31) (*a*) CHURCHILL'S 'DUELLIST.' "What rapture did the bosom fire Of the young, rugged, peasant sire." Pencil.

(*b*) THE SAME SUBJECT. Dated *Novr. 2nd*, 1807. Indian ink.
Engraved by A. Cardon for Park's 'British Poets,' vol. xxxii.

(*c*) CHURCHHILL'S 'ROSCIAD.' "Elihu, with the decent warmth of youth, etc. Pencil.

(*d*) THE SAME SUBJECT. Dated *Oct. 16th*. 1807. Indian ink and pen.
Engraved by Schiavonetti as frontispiece to Park's 'British Poets,' vol. xxxii.

(32) (*a*) ARMSTRONG'S 'PROGNE'S DREAM.' "I looked, and saw my sister all alone." Pencil studies for Progne.

(*b*) THE SAME SUBJECT: study for another figure.
Engraved by Schiavonetti as frontispiece to Park's 'British Poets,' vol. xxxiv.

(33) (*a*) BLACKMORE'S 'CREATION.' "Swift through the spacious gulph she urged her way." Pencil.

(*b*) THE SAME SUBJECT. Dated *November 6th*, 1808. Indian ink and white. With pencil studies for the figure.
Engraved by A. Cardon for Park's 'Supplement to the British Poets,' vol. ii., p. 170.

(34) (*a*) GRAINGER'S 'BRYAN AND PEREENE.' "Now haste, now haste, ye maids, I pray." Pencil study for a woman's figure.

(*b*) THE SAME SUBJECT. Pencil studies.
Engraved by A. Cardon for Park's 'Supplement,' etc., vol. iv., p. 174.

(*c*) CAWTHORN'S 'ABELARD TO ELOISE.' "Methinks I see a radiant cross displayed." Dated *Feby. 15th*, 1808. Indian ink.
Engraved by A. Cardon as frontispiece to Park's 'Supplement,' vol. iv.

(35) (*a*) MOSCHUS, IDYL I. "On airy pinions light, From men to sighing maids he wings his flight." Dated *September 28th*, 1808. Pencil.

(*b*) THE SAME SUBJECT. Pencil studies for this and for another illustration.
Engraved by J. Mitan as frontispiece to 'Greek and Roman Poets,' vol. vii.

(36) APOLLONIUS RHODIUS, Book I. Chiron with Chariclo and the young Achilles.
Engraved by S. Noble, as frontispiece to 'Greek and Roman Poets,' vol. viii.

(37) ORNAMENTAL BORDER FOR ILLUSTRATIONS TO 'THE IDLER,' with blank space left for illustration.
Engraved as border to the illustrations in 'The Idler.' Suttaby, 1810. (British Classics, vol. xxiii. and xxiv.)

(38) TITLE-PAGES TO 'THE IDLER,' vol. i. Dated *July 20th*, 1809. Indian ink. With a study for title-page to vol. ii.
Engraved by F. Engleheart.

(39) (*a*) TITLE-PAGE TO 'THE IDLER,' vol ii. Pencil study for one of the figures.

(*b*) THE SAME SUBJECT. Different study for the same figure. Pencil.

(*c*) THE SAME SUBJECT: complete design for the illustration. Dated *July 20th*, 1809. Indian ink and pencil.
Engraved by J. Neagle.

(40) (*a*) GOLDSMITH'S MISCELLANEOUS WORKS. A student's bower. Vignette on title of vol. i. Dated *Aug. 28th*, 1808. Pencil.
Engraved by Noble for the Miscellaneous Works. Sharpe, 1809.

(*b*) GOLDSMITH'S MISCELLANEOUS WORKS. Tents and cannon; a trophy, Chinese pagoda, etc. Vignettes on titles of vols. ii., v., and vi. Dated *Septr. 21st*, 1808. Pencil.
Engraved by A. Smith, J. Neagle, and J. Mitan.

(41) (*a*) GOLDSMITH'S 'DESERTED VILLAGE.' The Broken Soldier. Pencil.

(*b*) THE SAME SUBJECT. Pencil.
Engraved by A. Smith as frontispiece to The Miscellaneous Works, vol. ii.

(42) (*a*) THE SAME SUBJECT. Pencil study for one of the figures.

(*b*) THE SAME SUBJECT. Complete design. Dated *May 26th*, 1808. Indian ink and white.

(43) (*a*) GOLDSMITH'S MISCELLANEOUS WORKS. A Trophy. Vignette to vol. ii. Dated *Oct. 15th*, 1808. Pencil and Indian ink.

(*b*) GOLDSMITH'S MISCELLANEOUS WORKS. The Roman Eagle. Vignette to vol. iii. Dated *Oct. 3rd*, 1808. Indian ink and pencil.
Engraved by S. Noble.

(*c*) Goldsmith's "The Bee," No. I. Alcander and Septimius. Dated *May* 31*st*, 1808. Pencil.

(*d*) The same Subject. Pencil studies for the figures.
Engraved by S. Noble as frontispiece to the Miscellaneous Works, vol. iii.

(44) (*a*) Goldsmith's 'Essays.' Alexander and his physician. Pencil studies for Alexander.

(*b*) The same Subject: complete design. Dated *July* 22*nd*, 1808. Indian ink and white.
Engraved by J. Neagle as frontispiece to the Miscellaneous Works, vol. iv.

(*c*) The same Subject. Slight pencil studies for Alexander, and a cuirass.
Study for Vignette, engraved on title of vol. iv.

(45) Elegant Extracts. Vignette on title of Book I. The student. Dated *Septr.* 17*th*, 1809. Pencil.
Engraved by J. Pye and C. Heath for 'Elegant Extracts.' Sharpe and McLean.

(46) Burns's "O thou dread Power, who reign'st above." Dated *Novr.* 5*th*, 1809.
Two pencil studies.
Engraved by J. Romney for 'Elegant Extracts.'

(47) (*a*) Cranmer and Edward VI. Pencil study for figure of attendant.

(*b*) The same Subject; complete design. Pencil.

(*c*) The same Subject; as engraved. Dated *Jany.* 31*st*, 1810. Indian ink.
With pencil studies in margin.

(*d*) The same Subject, modified. Dated *July* 16*th*, 1813. Indian ink.
With pencil studies of the king.
Engraved by S. Noble for 'Elegant Extracts,' Book XII.

(48) (*a*) The Pastoral Care, Part I: Clergyman and prisoner. Pencil studies for the prisoner.
Engraved by Engleheart for 'The Pastoral Care, a didactic poem, addressed to the junior clergy.' Hatchard, 1808.

(*b*) The Pastoral Care, Part II. Catechising. Dated *Feby.* 7*th*, 1808. Indian ink and white.

(*c*) The same Subject.
Engraved by F. Engleheart.

(49) (*a*) The Pastoral Care, Part III. Praying for the sick. Pencil.

(*b*) The same Subject. Dated *Feb.* 15*th*, 1808. Indian ink and pen.

(*c*) The same Subject. Pencil studies of mourning women.
Engraved by Engleheart.

(50) (*a*) Vignette: a lady reading in an arbour. Pencil.

(*b*) Ogilvy's 'Ode to Melancholy': vignette. Dated *April* 11*th*, 1810. Pencil.
Engraved by J. W. Cook on title of "The Wreath." Suttaby, 1822.

(51) (*a*) The Genius of Patriotism driving Corruption from the Constitution. Inscribed *Vignette in a Title to a work relating to the History of England.* Pencil.

(*b*) The same Subject. Indian ink and pen, with pen study of the same design, and a pencil sketch of a different design for the same subject.
Engraved by J. Chapman. Published by Suttaby, 1805.

(52) (*a*) Iris (?); possibly intended for Pope's 'Homer,' or for Blackmore's 'Creation.' Pencil.

(*b*) The same Subject. Three varying studies. Indian ink and pen.

(*c*) The same Subject: a different design. Indian ink and white. With pencil studies.

(53) (*a*) Diana bending over Endymion. Pen.

(*b*) Psyche holding the Lamp over Cupid. Four pencil studies.

(54) (*a*) Parnell's 'Hermit.' Vignette. The Angel meeting the hermit on the bridge. Dated *Septr. 24th*, 1805. Indian ink.

(*b*) Gertrude of Wyoming.
Three pencil studies, not used in the edition of 1814, for which Cook drew the frontispiece.

Nos. (51)–(54) purchased June, 1857.

(55) (*a*) Vignette for a Book on Sport: guns, game, etc. Three pencil studies.

(*b*) Head of Milton. Profile in an oval. Pencil outline.

(*c*) Vignette for a Book on Sport: the same vignette as (*a*). Sepia and Indian ink.

(*d*) Parting of Hector and Andromache. Pen.
(*b*) (*c*) (*d*) purchased June, 1857.

(56) (*a*) A Poet's Monument, inscribed "*Non omnis Moriar.*" Dated *July 24th*, 1809. Pencil.

(*b*) Fame wreathing a Monument to "Collins, Johnson, Pomfret, Hammond."

(*c*) Saint Cecilia. Pencil.

(*d*) The same Subject. Pencil and Indian ink.

(57) Britannia Crowning the Arts: design for a medal. The arts represented by boy-genii. Dated *June 3rd*, 1810. Water colours.

(58) (*a*) Love extinguishing his Torch. In an oval. Three pencil studies.

(*b*) Three Vignettes. A lady sleeping on a tomb; the rape of Proserpine. Pencil. And Fame crowning a monument; pen sketch for the design described No. (56) (*b*).

Nos. (56)–(58) purchased June, 1857.

(59) (*a*) Design for a Classical Subject: an old man seated addressing two men, one a soldier. Two studies, in sepia and in pencil.

(*b*) Shakespeare's 'Winter's Tale,' Act III., sc. 2: Hermione's trial. Dated *Jan. 30th*, 1810. Indian ink. With two pencil studies for the same subject.

(*c*) Allegorical Subject. A child on a bank, and a woman standing by. Pencil.

(60) (*a*) Death appearing to a Miser. Dated *Novr. 5th*, 1809. Indian ink and white.

(*b*) Illustration to an Eastern Tale. A turbaned man leading a lady. Dated *October 16th*, 1808. Indian ink.

(61) (*a*) A Classical Subject. An interior with five figures. Indian ink and water colours.

(*b*) Illustration to Fénélon's Télémaque. Telemachus and Mentor with Calypso. Indian ink. With pen and pencil studies.

(62) (*a*) Adam Digging, and reflecting on the evils of the Fall.

(*b*) Bacchanalian Dance. Indian ink.

All the above, except where other dates of acquisition are notified, were presented by J. Deffett Francis, Esq., March, 1882.

14. Album, containing 63 sketches of costume, from the 8th to the 15th centuries, copied from MSS. in the British Museum, with references to the source from which each is taken. Pen, or pen and water colours.

Purchased at the artist's sale, June, 1857.

A Collection of Studies and Sketches, viz :—

109 sheets of studies in pencil (a few in pen or Indian ink) for compositions, or for figures occurring in compositions.

108 sheets of figure studies in pencil (one or two in pen), presumably made without reference to a composition.

14 sheets of pencil academical studies from the nude.

6 sheets of studies of drapery, 4 in black chalk on lilac paper, heightened with white, 2 in pencil.

76 sheets of landscape and marine studies, a large number of Hastings and neighbourhood, some of Ischia and other places in Italy, a few of Switzerland; the majority slight pencil studies, the rest in black chalk or water colours on grayish paper heightened with white.

28 sheets of studies of architectural subjects in England, France, and Italy; all in pencil, except one in water colours, perhaps not by Cook.

24 sheets of studies of trees, some of willow, birch, and oak, and drawn in England, the rest of aloes, etc., and drawn in Italy: in pencil, five in water colours.

40 sheets of flowers and plants, mostly English: in pencil, or pencil washed with water colours.

64 sheets of studies of animals; cattle, dogs, horses, deer, rabbits, etc., with a few of snakes: in pencil (some washed with water colours), a few in black chalk on gray paper.

13 sheets of birds; in pencil, one or two washed with water colours.

24 sheets of pencil studies of interiors, furniture, etc.

77 studies from pictures, statues, etc., or studies having that appearance, in pencil, pen, or Indian ink, including 11 sheets of studies of heads in Indian ink and pen, chiefly after Nicholas Poussin.

All presented by J. Deffett Francis, Esq., March, 1882.

A number of sketches of costume by Cook are distributed among a collection of prints and drawings illustrative of historical costume and arranged according to periods and countries; among them, a set of sketches, mostly coloured, of volunteers in the first years of this century. All purchased at the artist's sale, June, 1857, or presented by Mr. Francis, March, 1882.

COOKE, Edward William, R.A. (b. 1811, d. 1880). Painter and etcher: son of George Cooke, the engraver; born in London; painted chiefly coast scenes and shipping, working in England, Holland and France, besides other countries; elected A.R.A. 1851 and R.A. 1864. A collection of his etchings is in the department.

1. The Fisherman and the Stag. A stag scenting the wind upon the rocky bank of a stream l., watched through a bush on the opposite side r., by a fisherman in a kilt.
Sepia and Indian ink, with some body-colours; roy., $3\frac{3}{4} \times 3\frac{1}{2}$ in.
Purchased June, 1870.

2. A Zuider Zee Fishing-boat. Sailing toward the l. Inscribed *Een Botter or Zuider Zee fishing-boat.*
Pencil, tinted, and touched with white, on stone-gray paper; roy., $11\frac{1}{4} \times 8\frac{1}{2}$ in.
Purchased May, 1885.

3. Two on one mount, roy., viz :—

(*a*) Shipping at the Mouth of the Scheldt. The river with low reedy shore and windmills r., and fishing-boats approaching under sail; a man-of-war in the distance l. Signed *E. W. Cooke.*
Pencil; $3\frac{3}{8} \times 5\frac{3}{8}$ in.

(*b*) On the Beach at Scheveningen. Fishing-boats drawn up on the beach, with groups of fisher-folk about them; the sea l. Signed and dated *E. W. Cooke, Scheveningen, Sept.* 9.
Pencil; 4 × 6½ in.

Purchased December, 1885.

COOKE, George (b. 1781, d. 1834). Line-engraver and draughtsman; born in London; apprenticed to James Basire; engraved chiefly landscape, after Turner, Callcot, and others.

1. All Saints Chapel, Bath. The Chapel stands on a slope rising towards the l., with fields and trees around it r., and horses in a meadow in the foreground.
Indian ink wash and pen; roy., 4¾ × 6¾ in.

Purchased June, 1879.

COOKE, William Bernard (b. 1778, d. 1855). Line-engraver and draughtsman; elder brother of the preceding; pupil of William Angus; worked chiefly after Turner, and best known by his "Picturesque Views on the Southern Coast of England," in which George Cooke assisted him.

1. Album of pencil sketches, some of them used for 'Views of the Thames,' engraved by G. and W. B. Cooke, and published 1822. The engravings were made, however, from drawings by De Wint, Owen and others, for which these sketches formed the basis.

(1) (*a*) Lime Kilns, Northfleet. Two kilns under high cliffs r.; a pond in the foreground.
Drawn by S. Owen and engraved by W. B. Cooke, 1817.

(*b*) Windsor Castle from the Thames. The castle, at a little distance, with the river l., and meadows r.

(2) (*a*) Thames Head in Wiltshire. A view from a bridge in the Bath and Cirencester road over a canal which winds from the foreground to the l.; r., fields and hedges.

(*b*) St. John's Bridge, Lechlade. The bridge seen from the river bank, l.; a house among trees opposite.

(3) (*a*) St. John's Bridge, Lechlade. The same view as the preceding.

(*b*) Lechlade with the Bridge: from the Berkshire shore towing-path.
Drawn by S. Owen and engraved by G. Cooke, 1815.

(4) (*a*) Distant View of Cricklade. With a winding stream in the foreground.

(*b*) Iffley Mill and Church. From below the lock.

(5) (*a*) Abingdon. From the river bank r., with the church seen above the bridge.

(*b*) Purley Hall, Berks. Seen on a wooded hill, from the Thames.

(6) (*a*) Lock on the Thames. Dated *Nov.* 14*th*, 1789.

(*b*) Country Seat on the Thames. Seen from the river.

(7) (*a*) The Thames between Reading and Oxford. Wooded banks, with a house l.

(*b*) Oxford from Iffley. Looking down on the river winding from Oxford.

(8) (*a*) A Country Seat, from the Thames.

(*b*) Dudgrove Double Lock. Looking to the upper gate.

All purchased June, 1879.

COOLEY, Thomas (b. 1740, d. 1784). Architect; born in England, but worked in Dublin, where he built the Royal Exchange.

1. In Marylebone Fields (now Regent's Park). Farm buildings with waste ground in front. Signed and dated *T. C.* 1809 *or so.*
   Water colour sketch; $9\frac{3}{4} \times 13\frac{1}{4}$ in.
2. In Marylebone Fields. A ditch and palissade, with a field beyond, and the backs of a row of houses from r. to l. Signed and dated *T. C.* 1809 *or so.*
   Water colour sketch; $9\frac{3}{4} \times 13\frac{1}{4}$ in.
3. In Marylebone Fields. Palings and trees.
   Pencil sketch; $13\frac{3}{8} \times 19\frac{1}{2}$ in.

   Purchased May, 1876.

COOPER, Abraham, R.A. (b. 1787, d. 1868). Painter, chiefly of animals and of battle subjects; worked in London; elected A.R.A. 1817 and R.A. 1820.

1. Portrait of a Jockey. Head only, wearing a cap, three-quarter face, turned l.
   Red and black chalks; roy., $4\frac{3}{4} \times 3\frac{3}{4}$ in.

   Purchased August, 1871.

2. Two on one mount, roy., viz.:—

   (*a*) Study of a Dead Kingfisher. Lying on its belly.
   Water colours; $4 \times 5\frac{3}{8}$ in.

   (*b*) Study of a Dead Jay. Lying on its back.
   Water colours; $4\frac{3}{4} \times 6$ in.

   Purchased at the Percy sale, May, 1890.

COOPER, Richard (b. about 1740, d. about 1814). Painter and engraver; son of Richard Cooper, the engraver; born in Edinburgh; pupil of his father and of J. P. Le Bas in Paris; worked in Italy about 1770 and engraved his Italian sketches.

1. Landscape Composition. A view between two trees at r. and l. of a town lying in a valley, with a volcano beyond.
   Pencil; roy., $9\frac{1}{2} \times 14\frac{7}{8}$ in.
2. Table Mountain, Cape of Good Hope: after William Hodges. A view from the sea, with the village of Cape Town under the mountain, and two ships anchored near. Signed *R. C.*
   Pencil; roy., $7\frac{1}{2} \times 16\frac{1}{8}$ in
3. View from Mount Edgcumbe, Plymouth. A rocky shore, with a line of coast seen across a stretch of sea.
   Pencil; roy., 6×12 in.

   Nos. 1–3 were purchased December, 1867.

4. Landscape with Figures. A field with a group of three trees towards the l., the two nearest withered stumps; r., a man sitting on the ground and a woman near him.
   Sepia-wash and pen; roy., $9\frac{1}{4} \times 8\frac{1}{2}$ in.

   Purchased June, 1868.

5. Landscape, with a Hermit. A group of blasted trees in a wild place, by the roots of one of them a hermit seated, reading.
   Pen and sepia; roy., $10\frac{1}{4} \times 16\frac{1}{8}$ in.
   Presented by John Deffett Francis, Esq., December, 1873.

6. Interior of the Colosseum. A vast arch, fringed with creepers, through which are seen the ruined walls of the building curving from the r., with broken arches and masses of stone; in the foreground a group of figures, approached from the l. by two men bearing a figure on a stretcher, preceded by a priest.
   Pen and ink, with sepia-wash and water colour tint; imp., 14⅜ × 20 in.
   Purchased August, 1875.

7. Interior of the Colosseum: another view. Between a gap in the inner line of arches, the vast wall with its ruined tiers is seen curving to the r.; two figures near the foreground.
   Water colours, with some pen and ink; imp., 14⅛ × 19 in.
   Presented by J. Deffett Francis, Esq., March, 1882.

8. Italian Landscape. A group of trees in the centre, with a town perched at the edge of a steep slope l., between which and the trees a road runs past some tombs; two figures at the turn of the road look out over the wide, wooded plain beyond; r., the view is shut off by trees and bushes.
   Pen and ink and sepia-wash; oval; atl., 14½ × 20¾ in.
   Purchased August, 1875.

COOPER, Thomas Sidney, R.A. (b. 1803). Living painter, chiefly of cattle in landscape.

1. Cow and Sheep. A cow and a sheep lying down in a meadow with another sheep standing by them; r., the distant plain. Signed and dated *T. Sidney Cooper, R.A.*, 1878.
   Pencil; roy., 3⅝ × 4⅞ in.
   Purchased at the Cheney sale, May, 1885.

COPLEY, John Singleton, R.A. (b. 1737, d. 1815). Painter; born at Boston, U.S.A., and worked in America till 1774, when he came to Europe and studied in the Continental galleries; from 1776 to his death worked in London; one of the best historical painters of the English school, and excelled also in portraits. Elected A.R.A. 1776, and R.A. 1779.

1. Portrait Study of William Pitt the Younger. Head and shoulders; three-quarter face, turned l., with eyes looking full.
   Indian ink; roy., 4½ × 3 in.
   There is a portrait of Pitt engraved by Bartolozzi, and later by W. Holl, from a drawing by Copley in the possession of Earl Stanhope. This does not correspond to the present drawing.
   Presented by W. H. Carpenter, Esq., April, 1852.

2. Portrait Study of a Lady. Half-length of a young lady seated, turned to the l., face seen in three-quarters and the eyes looking down.
   Pencil; roy., 6⅛ × 3⅝ in.
   Purchased December, 1867.

3. Portrait of a Gentleman of the Seventeenth Century. Head of a man wearing a ruff, with flowing hair and a slight moustache.
   Black chalk; imp., 19⅞ × 15¾ in.
   Purchased March, 1864.

4. Sketch-book of Anatomical Studies. With descriptions of the various muscles on the drawings or on the opposite page. Signed and dated *J. Singleton Copley del.* 1756.
   7 × 11½ in.
   (1) Six Studies of the Muscles of the Arm.
   Black chalk and red chalk.
   (2) Four Studies of the Muscles of the Leg.
   Black chalk.

(3) Two Studies of the Muscles of the Body; Back and Front.
Red chalk.

(4) Anatomical Study of the Male Figure.
Red chalk.

(5) Anatomical Study of a Male Figure in Profile.
Red chalk.

(6) Anatomical Study of a Male Figure, from the Front.
Red chalk.

(7) A Male Figure from Behind.
Red chalk.

(8) Profile View of the Venus de' Medici, with Proportions marked, and Separate Studies of the Feet.
Pen and ink.

Purchased May, 1864.

CORBOULD, Henry (b. 1787, d. 1844). Painter and book-illustrator; third son of Richard Corbould; born in London and studied at the Royal Academy, where he exhibited pictures, but best known by his numerous book-illustrations.

1. Philanthropy: an Emblematical Composition. In an open space near a building with Doric columns, Philanthropy, a female figure seated by a horn of plenty r., receives three children from their widowed mother, behind whom comes a lame man with a crutch, followed by another; behind Philanthropy two men are lifting a sick woman, and a child in the foreground, near a Bible, holds up a cup of water. Signed, on a margin beneath, *H. Corbould.*
Pencil and sepia; roy., 11 × 13½ in.

2. Two on one mount, roy., viz.:—

(*a*) Vignette. Floating Cupids, wreathing with rose-garlands a picture of a sportsman with dogs and gun coming upon a woman lying half-naked on a bank. Signed *Hy. Corbould del.*
Water colours, with Indian ink; roy., 5⅜ × 4 in.

(*b*) Vignette. Three Cupids lifting to a marble pedestal a picture of two huntsmen riding away with hounds, and bidding farewell to a woman at the door of a house.
Water colours, with Indian ink; roy., 5⅜ × 4⅛ in.

Purchased at the White sale, February, 1880.

3. The Heiress. A lady in a sun-bonnet standing on a ledge of rock and looking down l. on a deep chasm, spanned higher up by a pair of slender arches, on the furthest of which is the figure of a man.
Water colours; roy., 17¾ × 12⅝ in.

Purchased October, 1887.

4. Two pencil and monochrome drawings in the second album of drawings by W. Alexander, described above, p. 23, and made for 'Ancient Marbles in the British Museum,' Part III.

(1) West View of the Fourth Room.

(2) East View of the Fourth Room.

For Plates prefixed to Part III., engraved by H. Moses.

5. Album containing drawings in pencil and monochrome for engravings in 'Ancient Marbles in the British Museum,' Part IV. The drawings are all from the sculptures of the Temple of Apollo at Phigaleia.

(1) Marble Fragment of a Tile from above the Pediment of the Temple.
For vignette on title-page, engraved by G. Corbould.

[(2)-(12)] Reliefs representing Battles of the Centaurs and Lapiths.

(2) Drawing for plate I., engraved by T. Landseer.

(3) Drawing for plate II., engraved by T. Landseer.

(4) Drawing for plate III., engraved by W. Finden.

(5) Drawing for plate IV., engraved by T. Landseer.

(6) Drawing for plate V., engraved by G. Cooke.

(7) Drawing for plate VI., engraved by C. Heath.

(8) Drawing for plate VII., engraved by J. Mitchell.

(9) Drawing for plate VIII., engraved by G. Corbould.

(10) Drawing for plate IX., engraved by F. Engleheart.

(11) Drawing for plate X., engraved by J. Romney.

(12) Drawing for plate XI., engraved by J. Romney.

[(13)–(26)] Reliefs representing combats of Greeks and Amazons.

(13) Drawing for plate XII., engraved by J. H. Robinson.

(14) Drawing for plate XIII., engraved by G. Corbould.

(15) Drawing for plate XIV., engraved by E. Finden.

(16) Drawing for plate XV., engraved by C. Heath.

(17) Drawing for plate XVI., engraved by J. Mitchell.

(18) Drawing for plate XVII., engraved by W. Skelton.

(19) Drawing for plate XVIII., engraved by W. Findon.

(20) Drawing for plate XIX., engraved by F. Engleheart.

(21) Drawing for plate XX., engraved by P. Audinet.

(22) Drawing for plate XXI., engraved by C. Heath.

(23) Drawing for plate XXII., engraved by W. Bromley.

(24) Drawing for plate XXIII., engraved by W. Finden.

(25) Drawing for plate XXIV., engraved by J. T. Wedgwood.

(26) Drawing for plate XXV., engraved by F. Engleheart.

6. Album containing pencil drawings of coins for the two official publications; 'Veterum Populorum et Regum Numi, qui in Museo Britannico adservantur' [by Taylor Coombe] 1814, and 'Description of the Anglo-Gallic Coins in the British Museum,' 1826. All of these drawings were engraved by H. Moses.

(1) Drawing for vignette on title.

(2)–(14) Drawings of Ancient Coins for plates I.–XIII.

(15)–(16) Drawing of Monograms for plates XIV.–XV. (without the diagram of the sizes of the coins engraved on plate XV.).

(17)–(19) Drawings for Anglo-Gallic Coins, plates I.–III.
There is no drawing for the vignette on the title.

7. Packet containing outline drawings in pencil for 'Ancient Marbles,' Part V. All the plates in this part were engraved by H. Moses.

(1) Gallery of Antiquities, British Museum. North side of the Fifth Room.

(2) South Side of the Fifth Room.
For the two plates preceding Part V.

[(3)–(14)] Drawings of Roman Sepulchral Monuments.

(3) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate I.

(4) (*a*) (*b*) (*c*) (*d*) (*e*) Five Drawings for plate II.

(5) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate III.

(6) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate IV.

(7) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate V.

(8) (*a*) (*b*) (*c*) (*d*) (*e*) Five Drawings for plate VI.

(9) (*a*) (*b*) (*c*) (*d*) (*e*) Five Drawings for plate VII.

(10) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate VIII.

(11) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate ix.

(12) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate x.

(13) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate xi.

(14) (*a*) (*b*) (*c*) (*d*) Four Drawings for plate xii.

(15) Drawing of a Mosaic Pavement for plate xiii.

8. Packet, containing drawings for 'Ancient Marbles,' Part VI.

(1) View of the Parthenon, from the Propylæa, in sepia-wash and pencil, and some water-colour tint. Not used. A slightly different view by C. R. Cockerell was engraved for the frontispiece.

(2) Pencil Drawing of Six Greek Coins, for vignette on title, engraved by H. Moses.

(3) Pencil Drawing of Four Greek Coins, two of them the same as in the preceding; intended for the same vignette.

[(4)–(18)] Drawings in sepia and pencil from the Eastern Pediment of the Parthenon.

(4) Helios. For plate i., engraved by F. Engleheart.

(5) The Horses of Helios. For plate ii., engraved by R. Pollard.

(6)–(7) "Theseus." For plate iii., iv., engraved by W. Finden.

(8) "Demeter and Persephone." For plate v., engraved by E. Finden.

(9) Pencil Drawing of the Same Figures; back view. Not engraved.

(10) "Iris." For plate vi., engraved by H. Moses.

(11) "Iris"; side view. For plate vii., engraved by E. Portbury.

(12) Olive Tree, Feet, and Serpent. For plate viii., engraved by W. Greatbatch.

(13) Second Drawing of the Serpent, substituted in the engraving.

(14) Two Drawings of Victory. For plate ix., engraved by J. Romney.

(15)–(16) Drawings of "The Fates." For plate x., xi., engraved by W. Bromley.

(17) Pencil Drawing of "The Fates"; back view. Not engraved.

(18) Three Drawings of the Head of one of Selene's Horses. For plate xii., engraved by G. Corbould.

[(19)–(25)] Drawings in Sepia and Pencil from the Western Pediment.

(19) "The Ilissos." For plate xiii., engraved by C. Heath.

(20) "The Ilissos"; back view. For plate xiv., engraved by C. Heath.

(21) "Cecrops"; front and back view. For plate xv., engraved by G. Cooke.

(22) Head and Breast of Athene. For plate xvi., engraved by J. Mitchell.

(23) Poseidon; front and back view. For plate xvii., engraved by J. T. Wedgwood.

(24) Amphitrite; front and back view. For plate xviii., engraved by Freebairn.

(25) "Leucothea." For plate xix., engraved by R. Newton.

(26) Cockerell's Restoration of the Western Pediment, with the Metopes. For plate xxii., engraved by H. Moses.

(27) Pencil Drawing of the Restoration of the Pediment Alone.

[(28)–(45)] Drawings in Sepia and Pencil of the Metopes of the Parthenon, representing combats of Centaurs and Lapiths, for Part VII. of 'Ancient Marbles.' The plates, having been numbered before the final arrangement of the metopes was adopted, do not appear in their numbered order.

(28) Fragments of Metopes. For vignettes on title-page, engraved by C. Heath.

(29) Metope I.; for plate i., engraved by G. Cooke.

(30) Metope II.; for plate ii., engraved by G. Corbould.

(31) Metope III.; for plate vii., engraved by W. Bromley.
(32) Heads of Figures in Metope III.; for plate xvii., engraved by R. Newton.
(33) Metope IV.; for plate v., engraved by H. Moses.
(34) Metope V.; for plate xv., engraved by G. Doo.
(35) Metope VI.; for plate iii., engraved by C. Heath.
(36) Metope VII.; for plate vi., engraved by Freebairn.
(37) Metope VIII.; for plate iv., engraved by C. Heath.
(38) Cast of Metope IX.; pencil drawing for plate xvi., engraved by H. Moses.
(39) Metope X.; for plate viii., engraved by A. Duncan.
(40) Metope XI.; for plate ix., engraved by W. Bromley.
(41) Metope XII.; for plate x., engraved by W. Bromley.
(42) Metope XIII.; for plate xi., engraved by R. Newton.
(43) Metope XIV.; for plate xii., engraved by J. H. Watt.
(44) Metope XV.; for plate xiii., engraved by E. Portbury.
(45) Metope XVI.; for plate xiv., engraved by G. Corbould.

9. Packet, containing drawings of the Frieze of the Parthenon, for Part VIII. of 'Ancient Marbles'; in sepia and pencil, when made from the original marbles; in pencil, when made from casts.
(1) Fragments from the Frieze, for vignette on title-page, engraved by W. H. Watt.
(2) Drawing for plate i., engraved by J. H. Watt.
(3) Drawing for plate ii., engraved by B. P. Gibbon.
(4) Drawing for plate iii., engraved by H. Le Keux.
(5) Drawing for plate iv., engraved by Freebairn.
(6) Drawing from a Cast, for part of plate v., engraved by H. Moses.
(7) Drawing from a Cast, for the rest of plate v.
(8) Drawings for plate vi., engraved by Ransom.
(9) Drawing from a Cast, for plate vii., engraved by H. Moses.
(10) Drawing for plate viii., engraved by W. Greatbatch.
(11) Drawing for plate ix., engraved by C. Rolls.
(12) Drawing for plate x., engraved by W. D. Taylor.
(13) Drawing from a Cast, for plate xi., engraved by H. Moses.
(14) Drawing for plate xii., engraved by Ransom.
(15) Drawing for part of plate xiii., engraved by W. Bromley.
(16) Drawing for the rest of plate xiii.
(17) Drawing for plate xiv., engraved by W. H. Watt.
(18) Drawing for plate xv., engraved by R. Newton.
(19) Drawing for plate xvi., engraved by G. Doo.
(20) Drawing for plate xvii., engraved by G. Corbould.
(21) Drawing for plate xviii., engraved by W. Bromley.
(22) Drawing for plate xix., engraved by C. Heath.
(23) Drawing for plate xx., engraved by J. H. Watt.
(24) Drawing for plate xxi., engraved by J. H. Watt.
(25) Drawing for plate xxii., engraved by W. Bromley.
(26)–(38) Drawings from Casts for plates xxiii.–xxxv., engraved by H. Moses.
(39) Drawing for plate xxxvi., engraved by J. H. Watt.
(40) Drawing for plate xxxvii., engraved by G. Corbould.
(41) Drawing for plate xxxviii., engraved by W. Finden.

(42) Drawing for plate xxxix., engraved by T. S. Engleheart.

(43) Drawing for plate xl., engraved by Greatbatch.

(44) Drawing for plate xli., engraved by W. H. Watt.

(45) Drawing for plate xlii., engraved by J. H. Watt.

(46) Drawing for plate xliii., engraved by T. Ransom.

(47) Drawing for plate xliv., engraved by R. Newton.

(48) Drawing for plate xlv., engraved by W. Bromley.

(49) Drawing for plate xlvi., engraved by J. H. Watt.

(50) Drawing for plate xlvii., engraved by A. W. Warren.

(51) Drawing for plates l., xlviii., engraved by Davenport.

(52) Drawing for part of plate xlix., engraved by T. S. Ransom.

(53) Drawing for the rest of plate xlix.

(54) Drawing for plate li., engraved by H. Le Keux.

(55) Drawing for plate lii., engraved by Freebairn.

(56) Drawing for plate liii., engraved by W. H. Watt.

(57) Drawing for plate liv., engraved by R. Newton.

(58) Drawing for plate lv., engraved by W. Bromley.

(59) Drawing for plate lvi., engraved by G. Corbould.

10. Packet, containing drawings of Elgin Miscellanea. Drawings of miscellaneous objects brought from Greece by Lord Elgin and not connected with the Parthenon; for Part IX. of 'Ancient Marbles,' 1842.

(1) Vase and Urn; for vignette on title-page, engraved by W. Chevalier. Sepia and pencil.

(2) Statue of Bacchus; for plate i., engraved by W. H. Watt. Sepia and pencil.

(3) Statue of Eros; for plate ii., engraved by W. D. Taylor. Sepia and pencil.

(4) Back View of the same Statue; for plate iii., engraved by W. D. Taylor. Signed. Pencil.

(5) Studies of Polyhymnia; for plate iv., engraved by G. T. Doo. Sepia and pencil.

(6) Statue of Asclepios; for plate v., engraved by R. Newton. Sepia and pencil.

(7) Caryatid; for plate vi., engraved by W. Bromley. Sepia and pencil.

[(8)–(11)] Drawings in Sepia and Pencil of a frieze from the Temple of Victory.

(8) Drawing for plate vii., engraved by W. Bromley.

(9)–(10) Drawings for plates viii., ix., engraved by G. Corbould.

(11) Drawings for plate x., engraved by F. Bacon.

(12) Sigean Bas-relief; for plate xi., engraved by Freebairn.

(13)–(22) Outline Drawings in Pencil from Casts of the Metopes of the Temple of Theseus; for plates xii.–xxi., engraved by H. Moses.

(22)–(28) Outline Drawings in Pencil from Casts of the Frieze round the Choragic Monument of Lysicrates; for plate xxii.–xxvi., engraved by H. Moses.

(29) Pencil Drawing from a Cast of a Sarcophagus; for plate xxvii., engraved by H. Moses.

(30) Pencil Drawing of a Bas-relief from the Odeion of Regilla; for plate xxvii., engraved by H. Moses.

(31) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sepulchral Stelæ; for plate xxix., engraved by H. Moses.

(32) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sepulchral Stelæ; for plate xxx., engraved by H. Moses.

(33) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sepulchral Urns; for plate xxxi., engraved by H. Moses.

(34) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sepulchral Urns; for plate xxxii., engraved by H. Moses.

(35) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sepulchral Urns; for plate xxxiii., engraved by H. Moses.

(36) (*a*) (*b*) Two Pencil Drawings of Sepulchral Monuments; for plate xxxiv., engraved by H. Moses. (The drawing for Fig. 2 is missing.)

(37) (*a*) (*b*) (*c*) Two Pencil Drawings of Bas-reliefs; for plate xxxvi., engraved by H. Moses.

(38) (*a*) (*b*) (*c*) Three Pencil Drawings of Bas-reliefs; for plate xxxvii., engraved by H. Moses.

(39) (*a*) (*b*) (*c*) Three Pencil Drawings of Bas-reliefs; for plate xxxviii., engraved by H. Moses.

(40) (*a*) (*b*) (*c*) Three Pencil Drawings of Bas-reliefs; for plate xxxix., engraved by H. Moses.

(41) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Sculptured Fragments; for plate xl., engraved by H. Moses.

(42) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) (*g*) (*h*) (*i*) Nine Pencil Drawings of Votive Tablets; for plate xli., engraved by H. Moses.

(43) (*a*) (*b*) (*c*) (*d*) Four Pencil Drawings of Amphoræ; for plate xlii., engraved by H. Moses.

(44) Drawings for plate xliii., engraved by H. Moses.

(*a*) Sun Dial. Pencil, slightly washed with sepia.

(*b*) Scarabæus. Pencil.

11. Drawings of Sculpture in the Towneley Collection, for Part X. of 'Ancient Marbles,' 1845.

[(1)–(38)] Drawings in sepia and pencil.

(1) Group of two Dogs; for vignette on title, engraved by G. Corbould.

(2) Bust of Jupiter; for plate i., engraved by J. T. Wedgwood.

(3) Head of Jupiter Serapis; for plate ii., engraved by J. T. Wedgwood.

(4) Head of a Muse; for plate iii., engraved by Finden.

(5) Head of Atys; for plate iv., engraved by J. T. Wedgwood.

(6) Head of an Amazon; for plate v., engraved by R. Newton.

(7) Head of Nero; for plate vi., engraved by W. Bromley.

(8) Bust of Domitia; for plate vii., engraved by W. H. Simmons.

(9) Bust of Hadrian; for plate viii., engraved by J. T. Wedgwood.

(10) Head of Sabina; for plate ix., engraved by J. T. Wedgwood.

(11) Head of Faustina; for plate x., engraved by W. H. Simmons.

(12) Bust of Septimius Severus; for plate xi., engraved by J. T. Wedgwood.

(13) Bust of Caracalla; for plate xii., engraved by Danforth.

(14) Bust of Gordianus Africanus, the Elder; for plate xiii., engraved by R. Duncan.

(15) Head of Otacilia Severa; for plate xiv., engraved by E. Scriven.

(16) Bust of a Man unknown; for plate xv., engraved by J. T. Wedgwood.

(17) Bust of a Young Man unknown; for plate xvi., engraved by G. Corbould.

(18) Bust of Female unknown; for plate vii., engraved by E. Scriven.

(19) Two Busts of Children unknown; for plate xviii., engraved by W. Taylor.

The drawing for plate xix. is missing.

(20) Front and Back View of a Torso of Venus; for plate xx., engraved by J. Thomson.

(21) Statue of Cupid; for plate xxi., engraved by J. Thomson.

(22) Statue of a Muse; for plate xxii., engraved by W. H. Watt.

(23) Statue of Libera; for plate xxiii., engraved by W. Taylor.

(24) Statue of Pan; for plate xxiv., engraved by W. Taylor.

(25) Victory sacrificing a Bull; for plate xxv., engraved by W. H. Watt.

(26) Another Group of the same Subject; for plate xxvi., engraved by F. Bacon.

(27) Egyptian Tumbler and Crocodile; for plate xxvii., engraved by G. Corbould.

(28) Statue of a Fisherman; for plate xxviii., engraved by W. Taylor.

(29) Statue of a Fisherman; for plate xxix., engraved by Danforth.

(30) Hermaphrodite with Bird; for plate xxx., engraved by G. Corbould.

(31) A Sphinx; for plate xxxi., engraved by Freebairn.

(32) Pelops and Hippodamia; for plate xxxii., engraved by W. Bromley.

(33) Monument of Xanthippus; for plate xxxiii., engraved by G. Corbould.

(34) Relief of a Poet and a Muse; for plate xxxiv., engraved by W. Bromley.

(35) Rèlief of a Bacchante; for plate xxxv., engraved by F. Bacon.

(36) Relief of Achilles in Scyros; for plate xxxvi., engraved by W. Bromley.

(37) Relief, with the Punishment of Pan; for plate xxxvii., engraved by Freebairn.

(38) Relief, with a Drunken Pan; for plate xxxviii., engraved by H. Le Keux.

[(39)–(58)] Outline Drawings in Pencil; all engraved by H. Moses.

(39) Relief of a Bacchanalian Procession; for plate xxxix.

(40) (*a*) (*b*) Two Drawings of Bas-reliefs.

(*c*) (*d*) (*e*) (*f*) Four Drawings of fragments of Feet and Hands.

(*g*) Mask of Bacchus.

For plate xl.

(41) Statues of a Muse; Hecate Triformis; and Hercules. Drawing for plate xli.

(42) Terminal Bust of Mercury; for plate xlii.

(43) A Scenic Figure; Sepulchral Monument of Exacestes; and a Statue of Jupiter. Drawings for plate xliii.

(44) Front of a Sarcophagus, with Bas-relief of the Muses; for plate xliv.

(45) Front of a Sarcophagus, with Bas-relief of seated Amazons; for plate xlv.

(46) Front of a Sarcophagus, with Bas-relief of Cupids and Armour; for plate xlvi.

(47) Front of a Sarcophagus, with Bas-relief of Cupids displaying a Portrait; and the two ends of it, carved with Gryphons; for plate xlvii.

(48) Bas-relief of a Thensa; for plate xlviii.

(49) Two Reliefs: a Bacchus and Satyr; and a Cœna Feralis; for plate xlix.

(50) Bas-relief of a Marriage Ceremony; for plate l.

(51) Drawings of the Four Sides of a Roman Altar carved with Egyptian Subjects; for plate li.

(52) Drawings of the Four Sides of a similar Altar; for plate lii.

(53) Six Drawings of the Fronts and Sides of two Votive Altars; for plate liii.

(54) Six Drawings of the Fronts and Sides of a Tripod and an Altar; for plate liv.

(55) Six Drawings of the Fronts and Sides of a Votive Altar, and a Sepulchral Cippus inscribed to M. Coelius; for plate lv.

(56) Six Drawings; the Three Sides of the Base of a Candelabrum; and the Front and Sides of a Sepulchral Cippus; for plate lvi.

(57) Two Medallions with Profile Busts of Philosophers; for plate lvii.

(58) A Swan; and an Eagle; for plate lviii.

CORBOULD, Richard (b. 1757, d. 1831). Painter and book-illustrator; born in London; father of the preceding, and of George Corbould, also a painter; exhibited landscapes, historical and allegorical pictures from 1776 to 1817; but best known as a book-illustrator of great fertility and talent.

1. A Parson giving Alms. A parson on his nag stopping to give alms to a beggar and his wife, who stand by the road, l.; the village church behind. Signed *R. Corbould.*
Bistre-wash over pencil; roy., $5\frac{1}{8} \times 3\frac{7}{8}$ in.

Purchased January, 1872.

2. A Country Seat. A house seen at the end of a large meadow, in the foreground of which three horses graze between two groups of trees.
Indian ink wash and pen, tinted with water colours; roy., $4 \times 6\frac{1}{2}$ in.

Purchased October, 1877.

3. Three on one mount, roy., viz.:—

(*a*) Bulstrode Park, Bucks. A park with deer feeding in an open space, enclosed by woody slopes, and crossed by a road, up which coaches and outriders move towards the house, seen in the distance; on a slope in the foreground, r., a lady and two gentlemen, and some deer.
Water colours; roy., $4 \times 6\frac{1}{8}$ in.
Engraved by Walker, plate 54 of the Copper Plate Magazine, 1794.

(*b*) Cliveden House, Bucks. The house crowns the wooded hill sloping to the river, which flows under it from the foreground to the l.; on the towpath in the foreground, l., a team of horses tow a boat, and a man opens a gate.
Water colours; roy., $4 \times 6\frac{1}{2}$ in.
Engraved by Heath, plate 20 of the Copper Plate Magazine, 1792.

(*c*) Belvedere House, Kent. The house stands at a little distance, facing l., with park surrounding it, in the foreground of which, r., near some trees sits a man with dog and gun.
Body colours; roy., $4 \times 6\frac{1}{8}$ in.
Engraved by Middiman, plate 56 of the Copper Plate Magazine, 1794.

Purchased at the Percy sale, May, 1890.

COSWAY, Richard, R.A. (b. 1740, d. 1821). Painter, chiefly of miniatures; born at Tiverton; studied under Hudson, and acquired great vogue by his small portraits; married Maria Hadfield, also known as an artist; elected A.R.A. 1770 and R.A. 1771; worked in London.

1. Three on one mount, roy., viz.:—
   (*a*) Studies of Heads. A girl's head in profile; part of another female profile, and the lower part of a man's face.
   Pencil; 3⅜ × 2¾ in.
   (*b*) Diana. Study of a figure in a classic dress, with l. arm raised and a bow in the r. hand; in an oval.
   Pencil; 5¼ × 3¾ in.
   (*c*) Portrait Study. A woman wearing a hat and laced bodice, with r. elbow leaning on a table, and cheek resting on her hand.
   Pencil; 4¾ × 3⅛ in.
2. Three on one mount, roy., viz.:—
   (*a*) Study for a Picture. A seated figure playing a lyre, embraced by another figure.
   Pen and ink; 4¼ × 3¼ in.
   (*b*) Study of Cupids. Rough sketch of two children standing together; and a third near them, r.
   Black chalk, and pen and ink; 5 × 6¼ in.
   (*c*) Pastoral Subject. An old man with a shepherd's crook, seated under a tree addressing a youth, who stands before him, l.
   Pen and ink sketch; 5 × 5¾ in.
3. Two on one mount, roy., viz.:—
   (*a*) The Spring. A half reclining female figure, the goddess of the spring that flows from an urn beside her.
   Pen and ink sketch; 2½ × 3⅝ in.
   (*b*) Nude Study. A nude female figure, seen from behind, seated and leaning on the right elbow.
   Pencil; 4⅞ × 6⅛ in.
4. Two on one mount, roy., viz.:—
   (*a*) Juno and Ganymede. A female figure seated l., to whom a boy, half seen, offers a vase; behind, a peacock. In an oval.
   Pen and ink sketch over pencil; 4¾ × 3⅜ in.
   (*b*) Study for a Lady's Portrait. Half length of a lady, seated, full face, wearing a cap, the face slightly indicated.
   Pen and ink sketch; 6¼ × 4⅜ in.
5. Two on one mount, roy., viz.:—
   (*a*) Study of a Head. A woman's head in profile, looking l.
   Pencil; 4⅜ × 2⅝ in.
   (*b*) Study for a Portrait. Half length, seated, full face, of a lady with her child on her lap.
   Pencil sketch; 4½ × 3½ in.
6. Three on one mount, roy., viz.:—
   (*a*) A Nymph. Reclining on one elbow, with head r.
   Pen and ink study; 3 × 4¾ in.
   (*b*) Study of Drapery. Part of a recumbent figure, clothed in flowing drapery.
   Pen and ink study; 4⅞ × 6⅞ in.
   (*c*) Ceres seeking for Proserpine. A figure stooping down with a torch in either hand.
   Pen and ink sketch over pencil; 4⅜ × 6⅞ in.

7. Two on one mount, roy., viz. :—

   (*a*) Study for a Picture. An aged woman seated r., with a child beside her, and an angel kneeling by them, l.
   Red chalk; 6 × 4⅜ in.

   (*b*) Study for a Picture. A woman seated, contemplating another woman, who sits, with head bowed, at her feet, l.
   Sepia-wash and pen; 5¼ × 7¼ in.

   Nos. 1–7 were purchased January, 1853.

8. Study for a Picture: Love uniting War and Peace. Love sits l., looking up into the face of War, a female figure, seen from behind, with a shield upon her knee; Peace bends over him from behind.
   Pen and ink; roy., 9 × 7⅜ in.

9. Study for a Picture: the Maries at the Sepulchre. The empty tomb is r., and two of the women bend over it, while Mary Magdalene sits near them, l., with looks upraised in grief; beyond the entrance of the rock-hewn sepulchre is seen a landscape with a cross upon a hill. Signed with monogram.
   Pen and ink; roy., 9¾ × 7⅞ in.

   Nos. 8 and 9 were purchased August, 1861.

10. Sir T. Gascoigne making love to an Italian Lady. She stands looking down on him, her arms resting on a high table, while he kneels before her l., exclaiming: "*Mia Cara, mia Dolce Speranza. Ah, ah!*" She answers: "*Oh, John Bull, John Bull, oh!*" (The words are on labels issuing from their mouths.) Inscribed, not in Cosway's hand, *Sir T. Gascoine* [sic]. *By R. Cosway.*
    Pen and ink; roy., 8⅞ × 7¼ in.

    Purchased June, 1865.

11. A Woman watching a sleeping Child and Cherub. A child asleep with his head in the lap of a cherub, also sleeping; watched by a woman bending over him, r.
    Pencil; roy., 7¼ × 9¼ in.

    Purchased January, 1888.

COTES, Francis, R.A. (b. about 1725, d. 1770). Portrait painter: of Irish family, born in London; pupil of George Knapton; fashionable for portraits in oils and especially in crayons; one of the original members of the Royal Academy.

1. Study for a Portrait Group. A group of three children on a garden terrace; a young girl, l., holds a baby on a stone balustrade beneath a vase; and, r., a boy stands with a dog held by a chain. Signed with monogram.
   Indian-ink wash and pen, slightly tinted with water colours; roy., 7¾ × 6 in.

   Purchased March, 1847.

2. Samuel Foote in the Character of Mrs. Cole in 'The Minor.' Head only, the face seen in three-quarters, the eyes looking toward the l., the lips parted.
   Crayons; roy., 15¼ × 10½ in.
   Samuel Foote (b. 1720, d. 1777) was a native of Truro; after going to Oxford and spending a fortune as a man of fashion, he took to acting, and, at first unsuccessful, became in time one of the most famous comedians and wits of the age, besides writing successful plays, of which 'The Minor' is one of the best known.

   Purchased February, 1859.

3. Portrait Group of Queen Charlotte, the Princess Royal, and the Duchess of Ancaster. The Queen, seated in a chair, motions the Duchess, who approaches l., to be silent, while the baby Princess sleeps in her lap.
   Indian-ink wash and pen, partly tinted with water colours; roy., 9⅛ × 6⅜ in.
   A portrait of the Queen with the Princess Royal alone is in the Royal Collection; engraved by H. Adland. A similar picture belongs to the Duke of Northumberland.
   Charlotte Sophia (b. 1744, d. 1818), niece of the Duke of Mecklenburg-Strelitz, was married to George III. in 1761; she was a good wife, but had

neither influence nor interest in politics as queen. Her eldest daughter, Charlotte Augusta Matilda, the Princess Royal (b. 1766, d. 1828), was married, 1797, to the Prince of Würtemberg, who played an able part in the Napoleonic wars.

Purchased May, 1885.

4. Portrait of Sir John Hill. Half length, nearly profile, looking r. Signed. *F. Cotes ad* [*vivum* cut off] *delt*, 17. ..
Indian ink; oval; roy., 8⅞ × 7¼ in.
Engraved, with a view of the palace at Kew beneath, by Vendramini, 1799: also by R. Houston.
John Hill, M.D. (b. about 1716, d. 1775), began life as an apothecary, studied botany, tried the stage, wrote books and articles on all kinds of subjects, and was appointed first superintendent of the Gardens at Kew. After gaining the Order of Vasa from the King of Sweden in 1774, he called himself "Sir John."

Purchased May, 1890, at the Percy sale.

COTMAN, John Sell (b. 1782, d. 1842). Painter and etcher; born at Norwich; came to London 1798; worked there and in the north of England and Wales till 1806; worked at Norwich 1807–1810; at Yarmouth and in Normandy till 1825, etching many illustrations of architecture, which appeared in a series of publications; in London, as drawing-master at King's College, from 1834 till his death. One of the greatest of English water-colour painters. Cotman's style, at first severely harmonious, adopted after the Normandy tours warmer tones and fuller colour; the Museum collection at present shows him only in his earlier period as a painter, but is rich in his etched work.

1. Durham Cathedral. The cathedral rising from steep wooded heights above the river, crowned by the city wall; below, a weir and a mill beside the stream, seen over foliage in the foreground; l., a glimpse of part of the castle.
Water colours; roy., 17¼ × 13⅛ in.
Reproduced in the 'Portfolio,' April, 1897.

2. Composition; a Sarcophagus in a Pleasure-ground. A sarcophagus on a pedestal, sculptured with warriors in relief, shaded by boughs of pine, in a corner of wooded ground, and reflected in a pool beneath.
Water colours; roy., 13 × 8⅝ in.

3. The Mumbles, Swansea. A river, with a road on the bank, r., leading to a cottage; two barges and a sailing-boat moored in the river, and a number of masts rising dim in the distance beyond the curve of its banks; behind them a blue line of hills; and above, a cold sky, massed in stormy clouds.
Water colours; roy., 9⅜ × 13⅜ in.

4. Eton College, from the Thames. A bend of the river, with a dark grove on the further bank, r., and a jutting point of the l. bank bathed in evening light; to the l. of the trees, the college buildings and chapel, in shadow, except where the light catches them from behind.
Water colours; roy., 8⅞ × 12¼ in.

5. Morning Effect on the Thames near St. Paul's. The calm river, with a train of boats and barges passing down it, past the dome, behind which are the rays of dawn. (The forms of the cathedral and buildings are adapted to the composition.)
Water colours; roy., 7¾ × 12¾ in.

Purchased at the Dawson Turner sale, May, 1859.

6. Pastoral Scene; Composition. Part of a wooded valley, through which a stream runs, seen from a foreground of rough bank and bushes; beyond the stream a field, with a shepherdess and her sheep, and a group of slender trees, rising against a dark background of woods, among which appears a building. Probably a scene in Duncombe Park, Yorkshire, modified and adapted.
   Sepia; roy., 12½ × 8⅝ in.

7. Portrait of John Crome. Head and shoulders, three-quarter face, looking r. Signed and dated *J. S. C.*, 1809.
   Pencil and water colour sketch; roy., 7⅝ × 5¼ in.
   John Crome (b. 1758, d. 1821) is the most famous master of the Norwich School. See under Crome.

   Nos. 6 and 7 were purchased May, 1885.

8. Croyland Abbey. The abbey's ruined arches and great tower rise from level fields against the sky, from which a storm, with massed and contorted clouds, recedes towards the r.; farm-buildings, with trees, l.; a shed, and some horses in front of the abbey; and a pool in the foreground, in which a boy is wading. Signed *J. S. Cotman.*
   Water colours; imp., 11¾ × 21⅜ in.

9. St. Mary Redcliff, Bristol; Dawn. The spire stands near the centre, beyond some houses; the foreground is filled with the broad, shelving banks of a creek at low tide, opening l. on the river, where a brig lies by a wharf; beyond, a smoking kiln rises among the roofs of the town; all but the sky is obscure in the twilight.
   Water colours; imp., 14⅜ × 21¼ in.
   Engraved in mezzotint by F. Short in the 'Portfolio,' 1888, vol. 19.

10. Covehithe Church, Suffolk. View from the south-east of the ruined church, its arches clothed with ivy; r., a glimpse of open country, and l., an ash tree at the further end of the church, among the tomb-stones.
   Water colour sketch; imp., 15⅞ × 22½ in.

   Nos. 8–10 were purchased at the Dawson Turner sale, May, 1859.

COTMAN, Miles Edmund (b. 1810, d. 1858). Painter and lithographer: eldest son of the preceding, whose pupil he was, and whom he assisted and afterwards succeeded in his post at King's College; worked in London and North Walsham, painting landscapes in water colours and in oils.

1. Portrait of John Sell Cotman. Head only, in profile, turned r., looking slightly down.
   Black chalk, with a little red chalk, on stone-grey paper, heightened with white; roy., 7½ × 5½ in.
   Purchased October, 1885.

COTTINGHAM, Lewis Nockalls (b. 1787, d. 1847). Architect; born in Suffolk; worked chiefly in London; mainly occupied in the restoration of Gothic buildings; published several works on Gothic architecture.

1. Elevation of the Duke of York Hotel, Waterloo Road. Signed and dated *L. N. Cottingham*, 1826.
   Water colours, with pen outlines; 12½ × 19 in.

2. Elevation of Houses, south end of Basing Place, Waterloo Road. Signed and dated *L. N. Cottingham*, 1826.
   Water colours, with pen outlines; 6 × 25 in.

3. Elevation of Houses in Ann Street, Waterloo Road.
   Water colours, with pen outlines; 6 × 25 in.

4. Elevation of Houses in Vine Street, Waterloo Road.
Water colours, with pen outlines; 6 × 25 in.

All in Portfolio XXXV. of the Crace Collection of London Views, purchased in November, 1880.

COTTON, R. C. (worked about 1800). Biography unknown.

1. Derwentwater; View from Shanshag Bay to Borrowdale. A reedy bay; the lake with islands, and a boat between them; and the mountains round and beyond.
Indian ink wash and pen, partially tinted with water colours; roy., 8 × 10⅜ in.

2. Derwentwater; View from Shanshag Bay to Stable Hills. Steep crags descending to the wooded shore, and a house by the water; r. and l., jutting points of land, with trees and bushes.
Pencil, partially tinted with water colours; roy., 8 × 10¼ in.

Both purchased April, 1885.

COUSINS, Samuel (b. 1801, d. 1887). Mezzotint engraver and draughtsman; born at Exeter; apprenticed to S. W. Reynolds; became the most celebrated mezzotint engraver of his time. An almost complete set of his prints was presented by him to the department.

1. Portrait of William Alexander. Head and shoulders, with arms folded, three-quarter face, turned l. Inscribed *Drawn by Samuel Cousins at the age of 14 years*, 1815.
Pencil; roy., 8⅝ × 5½ in.

Presented by the artist, February, 1866.

2. Saint Thomas's Church, Exeter. A path in a field leading to a gate, over which, between the high hedgerow elms, is seen the white tower of the church. Signed in ink *S. Cousins*.
Water colours; roy., 6½ × 4¼ in.

Purchased May, 1878.

COWEN, William (worked about 1811–1860). Landscape painter and etcher; born at Rotherham; worked in Switzerland, Italy, Corsica and England. His etchings of Corsica are in the department.

1. Monte Mario. View from a slope with scattered trees, and a group of poplars in the foreground near a building, r., over open country to St. Peter's and the outskirts of Rome. Inscribed *Mounti* [sic] *Mario*.
Pen and ink; roy., 10⅛ × 15¾ in.

Purchased March, 1868.

2. Heath and Wood. An open heath bordered r. by a road winding along a wood: two cows near the foreground on the heath, and a woman and child on the road.
Water colours; roy., 7⅛ × 10⅞ in.

Purchased June, 1879.

3. Rotherham, Yorkshire. View of the town from above, with open fields rising behind it; from the r. foreground a road with some figures and a cart winds to the l.; three cows near the road, l., under a wall, beyond which is a sloping meadow with a pond. Signed and dated *W. Cowen*, 1820.
Pen and ink; roy., 11⅛ × 15⅝ in.

4. Rotherham: Another View. A stream winding into the foreground between sloping fields, beyond which the town and church extend across the middle distance; on the banks of the stream, scattered trees, and beneath one of them, r., two anglers. Signed and dated *W. Cowen*, 1820.
Pen and ink; roy., 11 × 15½ in.

Nos. 3 and 4 were purchased August, 1889.

5. Rotherham. A view from almost the same point as the last, on the stream's banks. An unfinished sketch.
   Water colours; roy., $7\frac{3}{4} \times 11\frac{1}{4}$ in.
   Presented by C. J. Holmes, Esq., Sept. 1897.

6. Como. View of the town across part of the lake, with mountains behind it, and trees and bushes on the near shore in the foreground. Signed and dated *W. Cowen, Aug.* 1822.
   Pen and ink; roy., $10\frac{1}{8} \times 15\frac{3}{4}$ in.

7. In Corsica. Broken ground, with a high bank r., and a view between trees of a town and blue hills beyond.
   Water colours; roy., $7\frac{7}{8} \times 11\frac{3}{4}$ in.

   Nos. 5 and 6 were purchased at the Percy sale, May, 1890.

8. View of Worcester, from the N.E. View from a foreground of lawn, with two firs r., sloping away among trees and bushes towards the city, the spires and towers of which rise from light morning mist with the cathedral l.; beyond, the Malvern Hills.
   Water colours over pencil; roy., $8 \times 11\frac{1}{4}$ in.

9. Worcester, from the N.W. The Severn, half hidden in the foreground by young trees and bushes, winds away into the centre, between fields; in the middle distance, l., the cathedral and city; nearer r., houses hidden among trees, and a group of firs in the foreground; on the horizon, the Cotswold Hills.
   Water colours over pencil, unfinished; roy., $9\frac{1}{8} \times 12\frac{1}{2}$ in.

10. Another View of Worcester. The outskirts of a wood, opening on a view of gently rising fields and hedgerow elms, with the cathedral seen in its whole length at the top.
    Water colours, unfinished; roy., $7\frac{5}{8} \times 11\frac{1}{4}$ in.

11. Farm Buildings. Thatched buildings of a farm, with a road in front. Dated 1820.
    Water colours, unfinished; roy., $6 \times 9\frac{7}{8}$ in.

    Nos. 8–11 were presented by C. J. Holmes, Esq., Sept. 1897.

COX, David, the elder (b. 1783, d. 1859). Landscape painter; born near Birmingham; apprenticed to a miniature painter; worked for some time at scene-painting; had lessons in water-colours from John Varley, and worked in this medium and in oil in various parts of England and the Continent, and specially in North Wales; at Dulwich 1808–1813, and at Hereford 1814–1826, later in London and near Birmingham; one of the greatest masters and teachers of British water-colour art. Admirably well represented in the Museum collection through the bequest of the late John Henderson, Esq.

1. Snowdon. A dip in the hills with a brook pouring down it, and Snowdon rising beyond, partly blotted by driving rain clouds. Signed *David Cox.*
   Water colours; roy., $10\frac{3}{8} \times 14\frac{1}{2}$ in.

2. Between Capel Curig and Bangor. A mountain path winding from the r. foreground to a hollow in heath-covered hills; at the top of the path a shepherd collecting his sheep. Signed *David Cox.*
   Water colours; roy., $10\frac{1}{4} \times 14\frac{1}{8}$ in.

3. Road near Penmaenmawr. A road, with drovers taking cattle to market under cliffs r.; beyond, the road l., the beach and sea with land beyond. Signed *D. Cox.*
   Water colours; roy., $10 \times 14\frac{1}{4}$ in.

4. Meadows near Kenilworth. A stream flowing through the foreground from a brick arch r., beyond which is a group of trees; on the further bank two boys angling, and behind them broad meadows, with cattle under distant trees, from which the ruins of Kenilworth rise. Signed *David Cox.*
   Water colours; roy., $10\frac{1}{2} \times 14\frac{1}{2}$ in.

5. Rhaidr Cwm, North Wales. A cleft in the hills down which a thin stream leaps between great crags on which are scattered sheep; in the foreground l. a group of men by a stone wall, and a road far up above; a distant view of mountains over the head of the ravine, across which floats a wreath of mist. Signed *David Cox.*
Water colours; roy., 8 × 11½ in.

6. Shrimping. Two women with shrimp-nets wading in the shallow surf off a shore of sand-hills r.; a ship lies stranded at some distance, and figures move between it and the shore, two other vessels in the offing l.; a windy summer sky. Signed *D. Cox.*
Water colours; roy., 7⅛ × 10 in.

7. Brig and Fishing Boats at Sea. A gray sea under a sky of breezy cloud, against which rise the sails of an approaching brig l., and a lugger r., with other boats in the distance; the wind blowing from the l. Signed *David Cox.*
Water colours; roy., 6¾ × 10⅛ in.

8. Little Hay Field, with Boys Fishing. A hay field, with men carting hay l., and a pool bordered with rushes and burdocks, and toward the r., three boys sitting on the bank with rods, one of them showing the others a fish that he has caught. Signed and dated *David Cox*, 1839.
Water colours; roy., 7⅜ × 10⅞ in.

9. Large Hay Field, with Boys Fishing. Two boys sit l., angling in the pool which fills the foreground, the water coming r. through a brick arch built in the steep bank, beyond which stretch level fields to the blue horizon; labourers carting the hay in the near distance, beneath a sky of sunshine and blowing cloud. Signed and dated *David Cox*, 1838.

10. Evening; North Wales. A dark foreground of boulders by a stream r., and a path l. down which a man with faggots comes from a dense thicket of trees, shadowing the stream and rising l. against the sky; above them and beyond rise purple crags with clouds behind, catching l. the glow of sunset. Signed and dated *David Cox*, 1850.
Water colours; roy., 10⅝ × 14⅜ in.

11. Cattle going to Water. Wide upland slopes, over which blow showery clouds towards woods on the l.; in the foreground a rush-bordered pool, to which cattle come down from their pasture to drink.
Water colours; roy., 10⅜ × 13¾ in.

12. Dryslwyn Castle, Vale of Towy, South Wales. A wide meadow with the edge of a stream r., and men carrying hay near the l., from which a hill of broken ground, crowned by the castle ruins and surrounded beneath by trees, projects into the valley; beyond, blue ranges stretch across the distance, descending r. in woody slopes to the level fields. Signed *David Cox.*
Water colours; roy., 11¼ × 17⅛ in.

13. The same; with Waggon crossing the Fields. A view from a point to the r. of the preceding; the bank of the stream appears l.; and a waggon with three horses moves from the r. foreground toward the castle l., over the broad meadow; the woods and hills beyond bathed in sunshine under a serene sky.
Water colours; roy., 10⅜ × 14 in.

14. The same: from across the River. The stream, curving from under the woods r., divides the foreground, in which are men carting hay and three other figures, one on horseback with a dog from the field and trees surrounding the castle; in the further field are cattle and a man watering horses at the stream. Signed and dated *David Cox*, 1845.
Water colours; roy., 9¼ × 12¼ in.

15. Snowdon Range. An upper slope, grown with heather and strewn with boulders; cattle moving along it towards a hollow beneath a high crag, beyond which cloud or distant snow shows white; above, an overcast sky. Signed and dated *David Cox. July*, 1833.
Water colours; roy., 10¾ × 14⅜ in.

16. Barden Tower, Yorkshire. A great expanse of woodland, in the midst of which rises the tower; in the middle distance a stream or lake, bordered by the woods, and with a field sloping up from it to the foreground, where two men, one on horseback, and two dogs approach a tree l.; rolling clouds in the distance over blue hills. Signed and dated *David Cox*, 1836.
Water colours; roy., $7\frac{7}{8} \times 10\frac{3}{4}$ in.

17. Chirk Viaduct on the Dee, Vale of Llangollen. A slope with men on horseback driving cattle down it to the river l., which winds away into deep woods; over them in the middle distance appears the viaduct; beyond, a range of distant hills. Signed *David Cox*.
Water colours; roy., $10\frac{1}{4} \times 14\frac{1}{2}$ in.

18. Bolton Abbey. A field with cattle and two figures under a clump of great beeches l.; in the near distance, a stream flowing towards the r. foreground past the abbey ruins, rising among woods, backed by hills.
Water colours; roy., $7\frac{3}{4} \times 10\frac{7}{8}$ in.

19. North Welsh Coast, near Penmaenmawr. A rock-strewn shore under overhanging cliffs r., round which fly numbers of sea-birds; in the foreground four men shooting. Signed and dated *David Cox*, 1840.
Water colours; roy., $7\frac{3}{4} \times 10\frac{1}{2}$ in.

20. Between Pont-Aber-Glasllyn and Festiniog. A man on a pony speaking with an old woman meeting him at the bend of a road in the foreground; l., heather and boulders; and beyond a massive conical hill; r., low fields with cattle stretching to an estuary across which rise the mountains. Signed *David Cox*.
Water colours; roy., $7\frac{3}{4} \times 10\frac{1}{4}$ in.

21. Passage House, Ulverston Sands. The white house stands r., with a group of men and women on horseback at the door, and poultry on the grass beneath a wall l.; a man and woman approach the foreground along the road from the sands, over which in the distance rain-clouds gather, while figures, some near, some far off, make their way to and fro.
Water colours; roy., $7\frac{3}{8} \times 10\frac{1}{8}$ in.

22. Early Summer; in the Meadows. Wide meadows, with a path leading from the l. foreground, where a girl stands by two seated boys, to a village nestling in trees beneath a dropping shower; on the path at a little distance a man leading a pack-horse, and other figures further on; cattle in pastures r.
Water colours; roy., $7\frac{3}{8} \times 11\frac{1}{2}$ in.

23. Lancaster. A meadow with cattle, bordered by the Lune flowing from the r. under a bridge towards the l.; on the further bank the town, with castle and church upon a hill, and a line of distant hills beyond, all bathed in evening light. Signed *David Cox*.
Water colours; roy., $7\frac{1}{4} \times 11\frac{1}{4}$ in.

24. Carnarvon Castle. The shores of an inlet, looking towards the sea, with a man in a stranded boat r., two other men near it, and two more boats at the edge of the water; the castle stands on a spit of land jutting from the r., a few sails near it, and the sea beyond; above, clouds dispersing and the sun declining.
Water colours; roy., $5\frac{7}{8} \times 12\frac{1}{2}$ in.

25. Near Pont-Aber-Glasllyn. A road with a woman on a pony passing r. round the base of a crag, rough with great boulders interspersed with heather; beyond at the r., a mountain rising to the clouds.
Water colours; roy., $6\frac{3}{4} \times 10\frac{5}{8}$ in.

26. A Warwickshire Lane. View down a lane, with shady elms and elder-trees in blossom over pálings l.; r., a gate and a hedge with trees in it; at the end of a lane a thatched and white-walled barn; a man on a pony and woman approaching, and cocks and hens in the foreground.
Water colours; roy., $7\frac{5}{8} \times 11\frac{1}{4}$ in.

27. Landscape with Footbridge and Figures. A stream across the foreground with footbridge l., across which a path runs, winding into level fields under shady trees at the l.; near the footbridge three women, a man on a pony farther on, and two figures yet farther; birch-trees by the water r., and in the distance hills. Signed and dated *D. Cox*, 1833.
Water colours; roy., $7\frac{1}{8} \times 10\frac{1}{2}$ in.

28. Windmill, Herefordshire. A windmill on a heathy common, with a woman standing beneath it, and sheep and geese near l.; coming from the mill r. a horse and cart on a road winding out into the l. foreground; gentle slopes beyond, with a cottage and tree to the r. of the mill.
Water colours; roy., $6\frac{7}{8} \times 11\frac{1}{2}$ in.
Engraved in aquatint by R. Reeve as frontispiece to Cox's treatise on 'Landscape Painting and Effect in Water-colours,' London, 1814. The book is in the department.

29. Windmill on a Heath. A sandy heath, with a road descending r. into a hollow, and a man riding down it; the mill on rising ground in the centre rises against a sky of heavy clouds.
Water colours; roy., $6\frac{5}{8} \times 10$ in.

30. Mountain Road, North Wales. A rock-bordered path in the foreground with a man on a horse r., and cattle beyond passing l. under the hanging boulders of a hillside, beyond which is a glimpse of dark mountain and cloud. Signed and dated *David Cox*, 1845.
Water colours; roy., $8 \times 10\frac{3}{4}$ in.

31. Watermill, Bettws-y-Coed. A watermill almost hidden in a row of great trees, and turned by a stream that flows out to the l. of a field of grass and flowers in the foreground; behind, in the near distance, high crags with clouds above. Signed and dated *David Cox*, 1849.
Water colours; roy., $10\frac{3}{8} \times 14\frac{3}{8}$ in.

32. Dover Castle, from the Harbour. Part of a stone pier l., with three figures by some blocks of stone; the calm sea r. and the castle on its cliffs beyond; a wooden jetty crowded with figures in the middle distance l.; an evening sky.
Water colours; roy., $6\frac{1}{2} \times 9\frac{3}{4}$ in.

33. Calais Pier. View up the harbour towards the town, with the pier running l. and a number of boats alongside in low water; a brig at a little distance by the sands r.; the church spire beyond rising in golden light; many figures on the boats, the shores and the pier.
Water colours; roy., $6\frac{1}{2} \times 10\frac{3}{4}$ in.

34. Calais Harbour. View looking towards the sea; a broad stretch of sand in the foreground, with a man standing by a donkey and talking to two women; beyond, sand-hills and the harbour mouth with its two piers, between which a ship is entering; a cloudy sky.
Water colours; roy., $7\frac{3}{8} \times 10\frac{3}{8}$ in.

35. Calais Harbour. Nearly the same view as the preceding, but from a point nearer the sand-hills, at a higher tide: three fisher-folk on the sands in the foreground, and others near two boats by the shore r.: two sailing-boats by the further pier and a third at sea, white against a storm retreating l. Signed *David Cox*.
Water colours; roy., $7 \times 10\frac{3}{8}$ in.

36. Ulverston Sands. Golden sunset over the distant hills and broad watery sands, across which figures move; a herd of cattle approaching the edge of the sands, and men driving sheep and oxen down a piece of rising ground in the r. foreground.
Water colours; roy., $7\frac{1}{2} \times 10\frac{1}{2}$ in.

37. Group of Men on a Pier. Four sailors, one seated, the others standing, on a pier near a capstan l., above which rise the sails of a vessel; r., a shed, some bales and a crane, with masts showing beyond. Inscribed *A Sketch from Nature* and signed *David Cox*.
Water colours over pencil; roy., $7 \times 10\frac{3}{4}$ in.

38. A Lancashire Heath. A broad heath under a blue sky with blowing clouds; in the middle distance a haycart moving away towards the l.; nearer, three men, two on horseback, approaching by a road, over which in the foreground runs a stream, crossed by a footbridge r.; a man and a child about to cross the bridge.
Water colours; imp., $13\frac{3}{4} \times 20$ in.

39. Cader Idris. A valley, with wooded slopes descending to a stream, bordering low pasturage, with cattle; in the foreground scattered boulders, on one of which a man sits talking to a woman carrying a basket of faggots; above the valley, rising slopes culminating in the blue ridge of Cader Idris. Signed *David Cox.*
Water colours; imp., $12\frac{1}{8} \times 18\frac{1}{8}$ in.

Nos. 1–39 were bequeathed by John Henderson, Esq., December, 1878.

40. House at King's Norton: Unfinished. A red-roofed timbered house, with trees about it; the trees only slightly begun, without foliage.
Water colour sketch; roy., $6\frac{3}{4} \times 9\frac{5}{8}$ in.

Purchased February, 1884.

[41–44.] Drawings for soft ground etchings to Cox's treatise on 'Landscape Painting and Effect in Water Colours,' 1814.

41. Three Studies of old Cottages. "On the Barmouth Road, N. Wales"; "Dinas Mouthey, N. Wales"; "The Inn, Llanberis, N. Wales." Inscribed with titles and signed in reverse *D. Cox.*
Pencil and red chalk; roy., $9\frac{7}{8} \times 15\frac{7}{8}$ in.
Etched, plate 7.

42. Three Studies. "Near Knowle, Warwickshire." A footbridge over a stream, with figure. "N. Wales." A footbridge over a chasm. "Near Leicester": footbridge and cottage, with figure. Inscribed with titles and signed in reverse *D. Cox.*
Pencil and red chalk; roy., $9\frac{3}{4} \times 15\frac{3}{4}$ in.
Etched, plate 9.

43. Two on one mount, roy., viz.:—

(*a*) Carting Hay. A field with hay-cocks in the foreground and a waggon drawn by three horses l., on which two men are heaping the hay; three women with rakes standing by; an empty waggon passing r. at the end of the field, beyond which rises a gentle slope with hedges and trees.
Pencil and red chalk; $4\frac{7}{8} \times 15\frac{1}{2}$ in.

(*b*) A Harvest Field. A road winding away into open country with standing corn l.; in the foreground a man on horseback, and two men and a woman sitting by some sheaves at the edge of the field.
Pencil and red chalk; $4\frac{3}{4} \times 15\frac{3}{8}$ in.
Etched together, plate 16.

44. Aston Hall, near Birmingham. A side view of the house, from outside the wall of the garden; a tree within the garden l.; in the foreground three dogs. Inscribed with title and signed in reverse *Cox.*
Pencil and red chalk; roy., $9\frac{3}{8} \times 15\frac{3}{8}$ in.
Etched, plate 20.

45. Two on one mount, roy., viz.:—

(*a*) A Cottage. A thatched and timbered cottage, with a small enclosure and fence in front of it; a horseman and two standing figures within the fence; r., a shed, and a tree rising above the house; other trees behind.
Pen; $6\frac{1}{2} \times 5\frac{7}{8}$ in.

(*b*) Dutch Fishing-Boats. Two boats with sails set l., one of them approaching towards the r. foreground; a rowing-boat near them l., and a cottage with a row of piles before it in the water r.
Pen; $4\frac{1}{2} \times 7\frac{1}{8}$ in.

46. Two on one mount, roy., viz. :—

(*a*) Cattle crossing a Bridge. A stream with rocky banks, overhung with trees, flowing into the foreground under a bridge across which a horseman drives a herd of cattle towards the l.
Pen; 6⅛ × 8¾ in.

(*b*) Landscape with Figures. A road with trees behind a fence r., and rocks and shrubs l.; in the road a man standing and talking to a man on horseback with a dog.
Pen; 6 × 8¾ in.

47. Ravine, North Wales. A narrow valley, overhung with great rocks l., descending to a plain, with rain over distant hills; a few sheep in the foreground.
Sepia wash and pen; roy., 5⅞ × 8¾ in.

48. Moorland; Stormy Effect. A wide moorland; low clouds driving over it and blotting it in a rain storm l.
Sepia; roy. upr., 7¼ × 10½ in.

49. At Bettws-y-Coed. A road between stone walls; an aged couple passing at the bend of it under trees l.; behind, mountains rising close, with a house near the bottom of a narrow valley towards the r.
Sepia; roy., 7⅛ × 9¾ in.

Nos. 41–49 were purchased at the Quilter sale, May, 1889.

[50–51.] Progressive studies in two stages, for a book on water colour painting. The book, without title and incomplete, is in the department; it contains the illustration of the Third Progressive State only.

50. Battle Abbey; First Study with Preliminary Washes. The ivy-clad walls of the abbey, l., with a view over undulating country r., dotted with cattle.
Water colours; roy., 7¼ × 10⅝ in.

51. Battle Abbey; Second Study. In this stage, stronger washes have been added, the details of the ruin outlined, and the cattle put in with colour.
Water colours; roy., 7¼ × 10⅝ in.

Nos. 50 and 51 were purchased May, 1870.

Attributed to David Cox.

52. Landscape, with Figures. A man on horseback driving an ox and sheep along a road towards the r., past a pool in which are two oxen under trees; beyond the road a cottage among woods which extend to a hill in the distance, crowned with a church spire: a sunset sky.
Water colours; roy., 8 × 10⅛ in.

Purchased May, 1870.

After David Cox.

Seven copies by George Reynolds Gill, one a copy of the third state of the Battle Abbey, described above.

Presented by G. R. Gill, Esq., June, 1888, and March, 1892.

COX, David, the younger (b. 1809, d. 1885). Water-colour painter; only child and pupil of David Cox the elder, whose style he imitated.

1. Windsor Castle. Distant view of Windsor Castle over an expanse of woods; grassy slope in the foreground, with a tree r., and a man talking to two others, seated on a fallen trunk. Signed and dated *D. Cox, Junr.*, 1834.
Water colours; roy., 7¼ × 10¼ in.

Purchased at the Cheney sale, May, 1885.

2. The Picnic. A shady spot in a park: a party of two girls attended by a youth and a child with a dog, seated round a cloth spread on the ground with fruits and wine; they are joined l. by another youth and a girl approaching under trees; in the near distance a terrace and lake bordered with trees. Signed and dated *David Cox, Junr.*, 1830.
Water colours; roy., 7¼ × 10⅛ in.

Purchased at the Percy sale, May, 1890.

COZENS, Alexander (d. 1786). Water-colour painter; natural son of Peter the Great and a Deptford woman; born in Russia, studied painting in Italy, where he made the sketches now in the department; in England from 1746, painting and teaching; drawing-master at Eton 1763–8: had considerable influence on the English Water-Colour School.

[1–34.] Drawings made in Italy, lost with many more through falling from his saddle, by Cozens while returning through Germany in 1746, and bought at Florence in 1776 by John Cozens, who, on returning to London in 1779, delivered them to his father. A memorandum, placed with the drawings, records the fact.

1. Capo di Bove; the Tomb of Metella. A slope of broken ground, with scattered shrubs and trees, which partly hide a battlemented ruin l.; below the slope r., a hollow, and a road rising between groups of houses to higher undulating ground, on a ridge of which a dome appears among trees.
   Indian ink wash, with partial addition of pen work; roy., $9\frac{1}{4} \times 14\frac{7}{8}$ in.

2. View from the Monte Testaccio, Rome. In the foreground a rough mound, beyond which is a road winding up a gentle slope to a fortified gate in the middle distance; from the gate, the city wall with towers at intervals extends from the r., broken, close to the gate, by the pyramid of Cestius; beyond, an undulating country with scattered houses and trees.
   Indian ink; roy., $9\frac{1}{4} \times 14\frac{7}{8}$ in.

3. Landscape. A group of buildings l. on the top of a slope rising from a road r.; bushes and olive-trees on the slope and cypresses behind a wall l.; in the distance r., a range of hills.
   Indian ink wash and pen; roy., $9\frac{1}{4} \times 14\frac{3}{4}$ in.

4. Landscape. A view from an olive-grown hill over undulating country, with buildings at intervals, a glimpse l. of a winding stream, and in the distance r. a line of hills.
   Indian ink wash over pencil; roy., $9\frac{1}{8} \times 14\frac{5}{8}$ in.

5. Landscape. View from broken ground, with a tree stump and some reeds in the foreground, across a hollow filled with brushwood to slopes with scattered buildings and cypresses; a hill in the distance l.
   Pen and ink; roy., $9\frac{1}{2} \times 14\frac{7}{8}$ in.

6. View near a Cathedral. A view between two trees of a road leading abruptly down under an arch, above which rises the dome and nave of a cathedral and campanile beyond. Signed *A. C.*
   Pen and ink; roy., $14\frac{1}{2} \times 9\frac{1}{2}$ in.

7. Landscape with River. A river flowing into the foreground l.; the l. bank low and covered with bushes, among which a building rises; on the high bank r. a path curves along under trees.
   Indian ink; roy., $8\frac{7}{8} \times 14\frac{7}{8}$ in.

8. Porta Pinciana, Rome. A road between high walls, over which trees appear, leading to a gate with a ruined building above it.
   Pen and ink; roy., $11\frac{1}{8} \times 16\frac{3}{4}$ in.

9. Landscape with a Ruined Castle. A road winding from the l. foreground past trees and bushes on the r., up to the ruin of a long castle wall stretching across the near distance.
   Pen and ink with some Indian ink wash; roy., $9\frac{3}{8} \times 13\frac{7}{8}$ in.

10. Two on one mount, roy., viz.:—

   (*a*) A Farm. A farm-building with an open space in front of it, on which are some small round haystacks; behind the house r. and l. are woods, and beyond l., distant hills.
   Indian ink wash and pen, slightly tinted in parts; $5\frac{7}{8} \times 9\frac{1}{4}$ in.

(*b*) Landscape with Sun Breaking from Clouds. View from a hillside with trees and broken stumps r., over wide country sloping to the sea; the sun breaking in long rays from the clouds and illuminating the landscape.
Indian ink and burnt sienna, with pen outlines; 8⅜ × 11⅛ in.

11. Two on one mount, roy., viz.:—

(*a*) Fountain by a Road. A fountain at the bend of a road, which winds out of sight, bordered by cypresses l.; in the foreground r., a hedge and tree. Signed with monogram and dated 1746.
Pen and ink; (with margin) 7⅛ × 8¾ in.

(*b*) Landscape with Rocks and Stream. A rocky bank, with trees r. and l., beyond which is seen a stream flowing along it; on the further side, rocky slopes, with a road winding past a house. Signed and dated *A.* 1746.
Pen and ink; (with margin) 6¼ × 9 in.

12. Road with Stone-Pine, and with View of Rome. A road between two walls, above the l. of which rises a stone-pine among smaller trees, showing a glimpse of Rome and St. Peter's, and hills beyond.
Pen and ink; roy., 11⅞ × 9⅜ in.

13. Landscape, with Houses and Trees. Undulating country; the near eminences surmounted by groups of houses and surrounded by trees; in the foreground broken slopes with olive-trees r.
Indian ink wash, with some pen work; roy., 8¾ × 14 in.

14. Landscape, with Reeds in Foreground. Rough open ground, with tall reeds and scattered bushes and trees, sloping up to a gate below an ancient building r.; behind a clump of trees a wall coming down to the l., beyond which appears a house on a height; open country and distant hills.
Pen and ink; roy., 8⅞ × 14⅛ in.

15. Two on one mount, roy., viz.:—

(*a*) Porto Longona, Elba. View from above of a harbour among mountains, with a town and a fortified hill on the near shore l., and a few boats. Inscribed *Porto Longona from* . . . [rest illegible.]
Indian ink; 4⅝ × 7⅜ in.

(*b*) On an Italian Road. An angle of a road winding l. past a building among trees on lower ground; r., a wall, above which rise pines and cypresses.
Indian ink wash and pen; 7¼ × 9½ in.

16. Two on one mount, roy., viz.:—

(*a*) Landscape with a Monument. Broken ground, covered l. with trees; in the centre a pyramidal monument, and r. some low cottages.
Indian ink wash and pen; 4⅝ × 9⅜ in.

(*b*) Landscape with a Bridge of Planks. A stream crossed by a long footbridge of planks, over which a road comes winding down the further bank of steep and broken ground; a house at a little distance r.
Indian ink wash and pen; 7¼ × 9⅜ in.

17. Two on one mount, roy., viz.:—

(*a*) Study of a Reed, entwined with growing Ivy. Inscribed *Reed with Ivy round.*
Indian ink; 7⅜ × 4⅝ in.

(*b*) Aloes in a Garden. A wild garden full of plants, among which is a vase with an aloe placed on the top of a rock; another aloe l., and the stem of a yew r. Signed with monogram, and dated *Roma* 1746.
Pen and ink; 4¾ × 7½ in.

18. Two on one mount, roy., viz.:—

(*a*) On the Banks of a River. A stream flowing l. to r., with a group of slender trees in the foreground, and wooded hills with a house by the water, on the further bank.
Indian ink; 4½ × 7⅜ in.

(*b*) View near a Town on a River. A road leading from the foreground with tree r. over a bridge across a stream to a town, surrounded by hills; on the r. of the road an old building on arches.
Indian ink wash and pen; $4\frac{3}{4} \times 7\frac{1}{4}$ in.

19. Two on one mount, roy., viz.:—

(*a*) View of Tivoli. View from the foot of a steep hill, on which are buildings and rows of arches, and the town l.; streams descending it to a river partly seen below; in the foreground r. a tree.
Pencil and Indian ink; $4\frac{3}{4} \times 7\frac{3}{8}$ in.

(*b*) The Banks of a Stream, with a Temple. The banks of a stream, overgrown with plants and bushes, above which a temple appears in a valley enclosed by hills.
Indian ink, pen, and wash; $4\frac{3}{4} \times 7\frac{1}{4}$ in.

20. Two on one mount, roy., viz.:—

(*a*) An Italian Villa. Rough ground with brushwood, and a pine and cypress growing together, beyond which is a large villa, with a smaller building r.
Monochrome wash and pen; $4\frac{1}{2} \times 7\frac{3}{8}$ in.

(*b*) Country Road and Buildings. A road above a hollow l., filled with trees, leading to distant buildings with hills beyond; r., a ruined wall and bushes.
Pen and ink; $4\frac{3}{4} \times 7\frac{1}{4}$ in.

21. Three on one mount, roy., viz.:—

(*a*) Landscape Study, with a Figure. Trees and rocks r. and l., with water in the foreground, and a figure seated on the bank; beyond, on higher ground, some trees and partly ruined buildings.
Sepia and Indian ink wash and pen on gray paper; $4\frac{5}{8} \times 7\frac{3}{8}$ in.

(*b*) Landscape with a Town. View of a town on the banks of a stream, with a farm r. and tree in foreground.
Pencil on prepared blueish-gray paper, heightened with white; $5\frac{1}{2} \times 8\frac{1}{4}$ in.

22. Two on one mount, roy., viz.:—

(*a*) Landscape with a Monument and Figures. A sculptured monument l., with a female figure seated in the foreground l.; on a pathway, in the middle distance, a man with a staff; other figures beyond, r., under trees; distant hills.
Pen and ink; $4\frac{5}{8} \times 7\frac{3}{8}$ in.

(*b*) The Arch of Constantine. A road curving l. to the triumphal arch, beyond which a wall extends to the r., with trees and houses behind.
Indian ink; $7\frac{1}{4} \times 9\frac{3}{8}$ in.

23. Two on one mount, roy., viz.:—

(*a*) Near Spezia (?). A plain, bounded by hills, with scattered houses, and fortifications enclosing water in the foreground.
Indian ink wash and pen, with slight tint in parts; $7\frac{1}{4} \times 9\frac{1}{2}$ in.

(*b*) Spezia (?). View from a fortified breakwater of the harbour with town r.; plain and mountains beyond. Inscribed *mere* [rest undecipherable].
Indian ink wash and pen, slightly tinted in parts; $7 \times 9\frac{1}{2}$ in.

24. Two on one mount, roy., viz.:—

(*a*) Scene on the Gulf of Spezia (?). View of the coast r., with a strip of land between the sea and lakes or marshes; hills beyond, and the mountains of Carrara; in the foreground a fortified breakwater. A continuation of the last view.
Indian ink wash and pen, with slight tint in places; $7\frac{1}{2} \times 9\frac{1}{4}$ in.

(*b*) View on a Lake. The head of a lake, surrounded by mountains.
Pen and ink; (with margin) $5 \times 10\frac{1}{2}$ in.

25. Landscape, with Figures. A shallow valley filled with trees and rocks, on one of which r. a man and a woman are seated; on the rising above and at the l. cypresses and pines; distant mountains beyond.
Pencil, gone over with a pen in l. corner only; $9\frac{1}{2} \times 14\frac{1}{2}$ in.

26. Three on one mount, roy., viz. :—

(*a*) Landscape and Cottage. Cottages by a road, with a hillside r.
Indian ink sketch on gray paper; 4¼ × 5⅞ in.

(*b*) A Wooded Hillside.
Indian ink on gray paper; 4¼ × 6⅛ in.

(*c*) Archway and Cottage. A cottage with trees and a high wall beyond, seen from under an arch.
Indian ink sketch; 4¾ × 7⅜ in.

27. Two on one mount, roy., viz. :—

(*a*) Porto Longona, Elba. A harbour, with a vessel at anchor l., running in among rocky hills, on one of which, r., is a walled town, with buildings below. Inscribed *Porto Longona in ye Island Elbe.*
Indian ink wash and pen, tinted with water colours; 4⅝ × 7⅜ in.

(*b*) A Villa. The same subject as No. 20 (*a*), with two figures added in the foreground, one seated and one digging.
Monochrome, with a little red chalk; 4½ × 7⅝ in.

28. Three on one mount, roy., viz. :—

(*a*) A Woodland Path. A hillside sloping l., with a path among rocks and trees, and hills beyond.
Pencil; 4¾ × 7¼ in.

(*b*) Porto Longona. A fortified town on a hill jutting l. into the sea, with a vessel at anchor in a harbour between it and another point of land; a mountain beyond.
Pen and ink; 4½ × 8⅞ in.

(*c*) Houses near a Lake. The shore of a lake, with scattered bushes and a large building r., and a cottage l.; a hill in the distance.
Pen and ink; 4¾ × 7⅜ in.

29. Two on one mount, roy., viz. :—

(*a*) On a Country Road. A bend of a road with trees behind, a wall l., and cypresses behind a wall on high ground r.; a glimpse of trees and hills beyond.
Indian ink, tinted with water colours; 4¾ × 7⅜ in.

(*b*) An Italian Hamlet. A road passing between rough ground with trees r., and a cottage l., to a house, beyond which is a distant hill.
Indian ink, tinted with water colours; 7¼ × 9⅜ in.

30. Two on one mount, roy., viz. :—

(*a*) A Ruin. A ruined building with trees about it.
Sepia and Indian ink wash and pen; 4⅝ × 7⅜ in.

(*b*) Classical Landscape. Landscape with hills and trees, and a circular building in the centre; r., part of a temple.
Sepia and Indian ink wash and pen; 4⅝ × 7¼ in.

31. Landscape with Figures. A range of hills dotted with groves and villas; in the foreground a bank with trees and three figures roughly indicated. (The drawing squared out for transference.)
Pencil; roy., 9½ × 14⅝ in.

32. View near the Porta del Popolo. A church l., and a road winding between it and some buildings and trees enclosed by a wall.
Pen and ink on gray paper, heightened with white; roy., 9⅛ × 14½ in.

33. Landscape, Trees and Ruins. A group of trees about a sculptured tomb, with a road passing r. beneath a wall and ruin.
Indian ink; roy., 8⅞ × 14 in.

34. Scene on a River. A wild rocky bank down which a man drives oxen, with the river r. below; houses and trees on the shore higher up and a boat on the water.
Pencil and pen and ink; roy., 9⅛ × 14⅛ in.
Nos. 1–34 were purchased from Mrs. T. Smith, October, 1867.

35. Landscape with Farm and River. A river with low banks and trees, r. and l., crossed by a bridge, beyond which are farm buildings; hills in the distance.
Pencil on brown prepared paper; roy., $7\frac{3}{8} \times 12\frac{1}{8}$ in.
Presented by John Deffett Francis, Esq., March, 1882.

36. Album, containing studies of Landscape Composition.

(1) A sheet in thirty-two compartments, illustrating "Principles of Landskip" in "slight" and "rich composition." Pencil.

(2) A sheet in thirty-two compartments, illustrating "Historical Landskips" of the Egyptian and Grecian Age. Pencil.

(3) A sheet in thirty-two compartments, illustrating "Historical Landskips" of the Roman and Modern Age. Pencil.

(4) A sheet in sixteen compartments, illustrating "Circumstances of Landskip," with MS. observations. Pencil.

(5)–(54) Studies in various kinds of composition, roughly sketched with a brush and sepia or Indian ink; a few in pencil, or pencil and wash and pen.
These sketches, probably made for his son's instruction, illustrate the method of manufacturing compositions by casual blots and flourishes, which Cozens made fashionable among amateurs.
Purchased January, 1888. Formerly bought at J. R. Cozens' sale.

COZENS, John Robert (b. 1752, d. 1799). Water-colour painter; son and pupil of Alexander Cozens; worked in Italy and the Alps, and a little in England; mentally deranged from 1794; the chief of English landscape-painters in water colours before Turner and Girtin, the former of whom he greatly influenced; with Richard Wilson the most perfect English master of the classical style and tradition in landscape art; called by Constable, whose aim was far different from Cozens' luminous serenity, "the greatest genius that ever touched landscape."

1. Temple at Segesta. A grassy down, at the top of which stands the temple; r., barren heights; in the distance l., a cone-shaped mountain.
Water colours; roy., $8\frac{7}{8} \times 14\frac{3}{8}$ in.
Bequeathed by Richard Payne-Knight, Esq., 1824.

2. Mare Morto, near Naples. A shore-locked lake, with the sea beyond, bounded r. by wooded cliffs; in the foreground a square tower and a shepherd driving sheep along the lowland l.; in the distance Procida and Ischia backed by mountains stretching from the r. into the sea, and a pale sunset behind them.
Water colours; roy., $7\frac{1}{4} \times 16\frac{3}{4}$ in.

3. On the Garigliano. A shallow river winding from the foreground through flat land, with herds of pigs and goats among brushwood, to the sea; at the bend of the river a boat, towed by three men up stream; at its mouth, a square tower, near which the masts of boats are visible above the shore; a clouded sky.
Water colours; roy., $7\frac{1}{4} \times 16\frac{3}{4}$ in.

4. Italian River Scene. Through a gap between high cliffs, fringed with trees, a stream flows out into the foreground, washing a low sand-bank l., on which are a group of figures; beyond the cliffs rise wooded hills, a church crowning one of the heights above the gap.
Water colours; roy., $6 \times 15\frac{7}{8}$ in.

5. Lago Maggiore. Mountains, wooded on their lower slopes, descending to the lake which fills the foreground; l., the terrace of a villa, with cypresses and statues upon a little promontory, from behind which, l., comes a boat; another nearer the shore; two figures on the terrace.
Water colours; imp., $14\frac{3}{8} \times 20\frac{3}{4}$ in.
Nos. 2–5 were bequeathed by John Henderson, Esq., December, 1878.

6. Mount Ætna. The coast of Sicily, stretching along the l. and fading in the distance, with Ætna rising l., a light cloud spreading from its summit; a long ridge of rugged rocks stretching across the foreground; a two-masted boat with figures near it r.
   Water colours; imp., 11⅛ × 21 in.

7. Castel Gandolfo. Wooded heights projecting from the r. foreground, where are two figures; on the furthest is the castle; the Alban Lake in the deep hollow below it l.; beyond, an immense plain, and the sea, with rocky islands rising l. and the sunset r.
   Water colours; imp., 14½ × 20⅞ in.

   Nos. 6 and 7 were bequeathed by the Rev. C. M. Cracherode, 1799.

8. Mount Ætna from the Grotta del Capro. A space surrounded by rocky slopes, in one of which l. is a cave; before it a group of figures standing and seated round a fire, and above, a clump of trees hiding the moon; beyond a further ridge the mountain rises r.
   Monochrome, very partially tinted with water colours; imp., 14 × 18⅞ in.

   Bequeathed by R. Payne-Knight, Esq., 1824.

9. The Bay of Naples, from the Capo di Monte. In the foreground a wooded ridge sloping from the r.; a hollow road l., with men on horse and on foot passing along it; beyond is part of Naples, with the bay curving into the distance; above the ridge r. the Castle of St. Elmo on its height, with a pale sunset behind.
   Water colours; atl., 17⅛ × 22⅞ in.

10. Rome, from the Villa Mellini. The slopes of Monte Mario, with a stone-pine and cypresses rising l. against the sky, and a peasant and his family coming up a path; beyond, fields and trees, stretching to the city; with St. Peter's nearer r., and hills behind l.
    Water colours; atl., 17⅛ × 23¼ in.

    Nos. 9 and 10 bequeathed by John Henderson, Esq., December, 1878.

CRACE, Frederick (b. 1779, d. 1859). Architect; employed in the decoration of the Royal Palaces and other works; best known by the Collection of Maps and Views of London, made by him and now in the department.

1. Bird's-eye View of the Gardens of White Conduit House. Taken from the balcony. Signed and dated *Fk. Crace*, 1848.
   Water colour sketch; 7¼ × 5 in.

2. Plan of White Conduit House and Gardens.
   Pencil; 7 × 5 in.

   Both in Portfolio xxxiii. of the Crace Collection (Views), purchased November, 1880.

CRADOCK, Marmaduke (b. about 1660, d. 1716). Painter, chiefly of animals and still life; born in Somersetshire, worked and died in London.

1. Studies of Poultry. A cock and hens with chickens, etc.
   Water colours; roy., 10⅛ × 8⅝ in.

2. Studies of Ducks and Drakes.
   Water colours; roy., 7½ × 9½ in.

3. Sketch for a Picture of a Farmyard. A farmyard, with a peacock on a low wall l., below which are turkeys and a hen; a cock crowing r. and chickens in the foreground.
   Pencil sketch; roy., 8⅝ × 10⅝ in.

   Presented by John Henderson, Esq., January, 1863.

CRAIG, William Marshall (worked about 1788–1828). Painter and wood-engraver; worked in Manchester and London, painting chiefly miniatures and water-colour landscapes or rustic scenes.

1. "The Penalty of Breaking a Hedge." A cow breaking through a hedge, with an oak l. and tall foxgloves and thistles in the foreground, while a rustic, half-seen, beats her from behind with a stick; sloping fields beyond.
   Water colours: highly finished; roy., $14\frac{3}{4} \times 10\frac{1}{4}$ in.
   Purchased November, 1857.

2. Boy and Girl with Cattle. Part of a field; a girl sitting on the ground by an oak r., with a dog on her lap, while a boy sits before her with a stick in his hand; behind them a cow standing and another to the l. lying down; in the distance a winding river.
   Monochrome; highly finished; roy., $6\frac{5}{8} \times 8\frac{1}{2}$ in.
   Purchased June, 1895.

CRANMER, Charles (b. 1780, d. 1841). Painter; no biography known.

1. The London Volunteer Cavalry and Flying Artillery reviewed by Col. Blaguire in Hyde Park, 1st of May, 1804.
   Monochrome wash and white, with pen outlines; 13 × 19 in.
   In Portfolio ix. of the Crace Collection of London Views, purchased November, 1880.

CRISTALL, Joshua (b. 1767, d. 1847). Painter; born at Camborne; began life as a china painter; studied at the Royal Academy; foundation member of the Water Colour Society, and President 1821–1832; worked in London, Herefordshire, the Lake District, and other parts of England and Wales, painting figure subjects, landscapes, and both combined, chiefly in water colours, but sometimes in oils.

1. Studies of Figures. Five studies of men; and two of girls, one stooping to fill a can and another carrying a basket.
   Water colours and pencil; roy., $13\frac{1}{2} \times 9\frac{1}{2}$ in.
   Presented by John Deffett Francis, Esq., December, 1874.

2. Study of Trees. A group of ash trees on level ground, with a hill behind. Signed and dated *J. Cristall*, 1803.
   Pencil and Indian ink; roy., $13\frac{7}{8} \times 9\frac{7}{8}$ in.

3. Study of Rocks, Borrowdale. A great rock r. by the side of a road, up which a woman rides on a horse; rough ground with fern and scattered rock on either side, and beyond, a hillside. Inscribed *roadside, Borrowdale, looking towards y^e^ Bowdar Stone.*
   Pencil, partly washed with water colours; roy., $9\frac{3}{8} \times 11\frac{1}{2}$ in.

4. Studies of Rocks and Trees. A sheet of six studies of rocks with bushes or trees.
   Pencil, slightly tinted with water colours; roy., $14\frac{1}{2} \times 10\frac{1}{4}$ in.

5. Two Sketches of Wastwater. Two sketches: Wastwater with the Screes l., in evening light; and Yewbarrow from the side of Wastwater.
   Water colours; roy., $11\frac{1}{2} \times 9\frac{1}{2}$ in.

6. Bowfell and Scafell Pikes, from Langdale. An unfinished sketch, with trees near the foreground and the mountains beyond towards the r.
   Water colours and pencil; roy., $9\frac{1}{8} \times 13\frac{7}{8}$ in.

7. Thirlmere, looking towards Saddleback. An unfinished sketch: trees and rocks indicated in the foreground, from which the lake stretches to the N., with Saddleback rising in the distance over an intervening ridge and the Vale of St. John r. Signed *C.* Inscribed *The Lake of Wyburn, Saddleback in ye distance.*
   Pencil, partly washed with water colours; roy., $9\frac{3}{8} \times 13\frac{3}{8}$ in.

8. The Head of Windermere. The head of the lake, with Langdale Pikes and Bowfell beyond, seen from rising ground near Bowness; fields and trees in the foreground.
   Pencil, partly washed with water colours; roy., $6\frac{1}{2} \times 10\frac{3}{4}$ in.

9. Hills on the West Side of Derwentwater. Three views, one above the other, of the mountains on the W. side of the lake, beginning above with Cat Bells at the southern end. Signed *C.* and inscribed *Chain of Mountains on the side of Derwentwater, taken from y^e^ Queen's Head Inn, Keswick.*
   Pencil and water colours; roy., $9\frac{1}{8} \times 11\frac{1}{2}$ in.

10. Grange in Borrowdale. River and bridge r., with the village among trees, backed by a mountain, beyond; in the foreground a road. Signed *C.*
    Pencil, partly washed with water colours; roy., $9\frac{1}{8} \times 11\frac{1}{4}$ in.

11. "Near Clappergate." Stormy effect: rain-clouds rising over Borrowdale, with a ray of sunshine slanting out on Castle Crag; a hillside and trees in the foreground.
    Water colour sketch; roy., $7\frac{1}{2} \times 10\frac{7}{8}$ in.

12. Beck at Bassenthwaite. A brook in the foreground, crossed by a small stone arch and a road; a clump of trees l., valley and mountain behind.
    Pencil on grey paper, washed with Indian ink; roy., $8\frac{1}{4} \times 11\frac{1}{4}$ in.

13. Llanberis Lake and Dolbadarn Castle (?). A lake, surrounded by trees with a seated figure on a bank in the foreground; a castle and waterfall on the high further shore, and a mountain towards the r. beyond.
    Sepia; roy., 7×11 in.

14. Harlech and the Snowdon Range. Unfinished sketch; the castle near the foreground l., valley and river and the distant Snowdon range beyond. Signed and dated *J. Cristall*, 1803.
    Water colours; roy., $6\frac{7}{8} \times 16$ in.

15. "Dolgelly Bridge, 1820." The bridge in the middle distance r. crosses the river which flows into the foreground where two women are filling pitchers; houses and trees on the further shore l., and hills along the valley beyond the bridge. Signed *J. Cristall.*
    Pencil; roy., $8\frac{3}{8} \times 14\frac{1}{2}$ in.

16. "Nant Gwynant." A valley with scattered trees on the hillside r., sloping to a stream l., which flows from the valley head, enclosed by mountains. Signed and dated *J. Cristall*, 1803.
    Pen and ink over pencil; roy., $7\frac{3}{4} \times 13\frac{1}{4}$ in.

17. "Near Dolgelly; the Pass of the Modock in the Distance." A farm l., on a hillside, with sheaves in the hollow r.; houses among woods on the other slopes r.; mountains enclosing the pass beyond. Signed and dated *J. Cristall*, 1820.
    Pencil; roy., $7\frac{7}{8} \times 15\frac{1}{8}$ in.

18. Two on one mount, roy., viz.:—

    (*a*) St. Brelade's Bay, Jersey. The narrow bay with cliffs beyond; a cottage l.
    Pencil sketch, slightly washed with water colours; $5\frac{1}{2} \times 9\frac{1}{2}$ in.

    (*b*) St. Brelade's Church. The church lies among trees in a hollow, with the bay r. and cliffs beyond.
    Water colour sketch; $5\frac{1}{2} \times 9\frac{1}{4}$ in.

19. Two on one mount, roy., viz.:—

    (*a*) Near St. Helier's, Jersey. A wooded valley, with a cottage on the slope l.
    Pencil, slightly washed with water colours; $4\frac{1}{4} \times 7\frac{3}{4}$ in.

    (*b*) "On the Road between St. Helier's and St. Aubin's." A wooded valley with houses in the hollow.
    Pencil, slightly washed with water colours; $4\frac{3}{8} \times 7\frac{5}{8}$ in.

20. Study of a Beech Tree Stem. Signed and dated *J. Cristall*, 1803.
    Water colours; roy., $9\frac{1}{4} \times 5\frac{7}{8}$ in.

21. Study of a Beech Tree Stem. Signed and dated *J. Cristall*, 1803.
    Water colours; roy., $10 \times 7\frac{3}{4}$ in.

22. Rocks and Trees. Rocks with moss and young trees growing on them.
Pencil, partly washed with water colours; roy., $10\frac{1}{8} \times 14\frac{5}{8}$ in.

23. Rocks and Tree, Wastwater. An ash tree among boulders.
Pencil, partly washed with water colours; roy., $9\frac{3}{8} \times 11\frac{1}{2}$ in.

24. Study of an Acacia. Inscribed *Manor House Garden.*
Water colours, pencil; roy., $9\frac{3}{8} \times 12\frac{7}{8}$ in.

25. Study of Rocks. The top of a slope with reddish rocks on the grass.
Water colour sketch; $3\frac{3}{8} \times 5\frac{3}{4}$ in.

26. Study of Trees above a Path.
Black chalk sketch on drab paper; roy., $9\frac{3}{8} \times 8\frac{1}{2}$ in.

Nos. 2–26 were purchased from J. Deffett Francis, Esq., December, 1876.

27. Fishermen Landing. A fisherman with an oar on his shoulder bringing his line and floats from a boat which two men are bringing to land r.; lobster pots by some rocks behind him, and other boats on the beach or on the water; two figures seated on rocks l., under cliffs which curve round the bay. Signed and dated *J. Cristall*, 1814.
Water colours; imp., $12\frac{7}{8} \times 17\frac{3}{8}$ in.

Purchased August, 1875.

28. "Snowdon, from the Tan-y-bwlch Road." Level fields from which rises the long range culminating in the peak of Snowdon. Signed and dated *Joshua Cristall*, 1803.
Pencil; atl., $8\frac{3}{4} \times 27\frac{1}{8}$ in.

29. "Medmenham Lodge Farm, Bucks." A field sloping up to farm buildings and the back of the house, with trees behind them; great trees on the slope l., and a glimpse of wooded country. Signed and dated *28th August*, 1816. *J. Cristall.*
Pencil; atl., $10\frac{1}{8} \times 26$ in.

30. "Cottage at Medmenham, Bucks." A cottage with a fence round it, and open ground in front; two pollard trees r. and l. in the foreground; l. a church tower, among trees. Signed and dated *17th Septr.*, 1816. *J. Cristall.*
Pencil; atl., $14\frac{3}{4} \times 22$ in.

Nos. 28-30 were purchased from J. Deffett Francis, Esq., December, 1876.

31. Album of Studies; in pencil, except where otherwise stated.

(1) (*a*) Trees in a Park.

(*b*) A Clump of Trees.

(*c*) "Beech Trees, Windsor Forest." Dated 1803.

(2) (*a*) Elms.

(*b*) Beeches.

(3) (*a*) An Oak above a Rock.

(*b*) Trees in a Storm. Black chalk and stump over pencil.

(4) (*a*) Study of Foliage.

(*b*) Beech Trees. Signed and dated *J. Cristall*, 1803.

(*c*) Trees "in Greenwich Park." 1803.

(5) (*a*) Rocky Stream and Waterfall.

(*b*) Bushes by a Stream.

(*c*) "Near Beddgellert." A rocky valley with trees. Signed and dated *J. Cristall*, 1831.

(6) (*a*) Study of Earth, Moss and Stones.

(*b*) Boulders on a Stream.

(*c*) Study of Cliffs.

(7) (*a*) A dense Grove.

(*b*) Trees in Windsor Forest. Signed and dated *J. Cristall*, 1803.

(*c*) Elms in a Park. Black chalk and stump.

(*d*) Park Scene, with Clumps of Trees.

(8) (*a*) Composition, with Trees on the Bank of a Stream below a Waterfall.
Black chalk on gray paper, heightened with white.

(*b*) Composition: bringing a Boat to Shore in a Storm. Black chalk on drab paper, heightened with white.

(9) (*a*) "Capel Curig." Chapel and cottages, near a road with figures.
Pen and ink and chalk on gray paper, heightened with white.

(*b*) "Beddegellert." View down a rocky glen with trees; Snowdon beyond.
Pencil with black chalk and stump on drab paper.

(10) (*a*) Study for a Composition: Mountains with Figures in Foreground.

(*b*) Stream with hollow Banks.

(*c*) "Snowdon from Cader Idris."

(11) (*a*) Studies of Pine Branches.

(*b*) Trees in a Park.

(12) (*a*) A Glade.

(*b*) Rocky Stream, with a Bather.

(*c*) "Buttermere." Dated 18*th July*, 1805.

(13) (*a*) Tree by a Building.

(*b*) Trees.

(*c*) Trees.

(*d*) Cottage and Trees.

(14) (*a*) Study of Branches.

(*b*) An Elm-tree.

(15) (*a*) Studies of Acacia Boughs. Signed and dated *J. C.* 1805.

(*b*) "Trees in Borrowdale, Cumberland." Signed *J. Cristall.*

(16) (*a*) The Edge of a Wood.

(*b*) Valley with Trees and the Langdale Pikes in the Distance.

(17) (*a*) A Grove of Old Trees.

(*b*) "Watendlath." A road among trees, enclosed by mountains.

(18) (*a*) A Group of Yew-trees.

(*b*) "Fir-trees, Borrowdale." Signed and dated *J. Cristall* 1805.

(19) (*a*) Boulder, "Capel Curig."

(*b*) Scattered Rocks.

(*c*) Fountain among Rocks.

(*d*) Rocky Stream.

(*e*) Rocks. Dated *Lodore* 21 *July* 1805.

(20) (*a*) A Cottage.

(*b*) "Near Beddgellert." A cottage in a valley. Signed and dated *J. Cristall*, 1831.

(*c*) A Country House and Garden.

(21) (*a*) Beeches.

(*b*) A Thorn-tree.

(*c*) A Clump of Trees.

(*d*) "A Beech-tree in Windsor Forest." Signed and dated *J. Cristall* 1803.

(22) (*a*) Study of Foliage.

(*b*) Trees in a Park.

(*c*) Trees and Deer.

(*d*) Clump of Trees on a Hill. Dated *Greenford. July* 1813.

(*e*) Study of Foliage. Black chalk.

(23) (*a*) Birch Stem and Boughs.

(*b*) An Ash Bough.

(*c*) "Top of an Ash."

(*d*) Ash Boughs.

(*e*) Ash Leaves.

(*f*) Briar Rose, and Thistle.

(24) (*a*) Bunch of Leaves and Flowers.

(*b*) "Outline of a round-headed Ash."

(*c*) A Spray of Ash Leaves.

(*d*) Trees above a Wall.

(*e*) Violets at the Root of a Sapling.

(*f*) Study of a Water Plant. Dated *Derwent July* 1805.

(*g*) Weeds and Tree-trunk.

(25) (*a*) Study of Trees.

(*b*) Trunk of a Tree.

(*c*) Trees growing from a Bank.

(*d*) Birch Tree.

(*e*) A Girl sitting at the Foot of a Tree.

(*f*) A High Bank with Tree above.

(*g*) Rocks and Tree.

(26) (*a*) A Man hauling a Boat up a Beach.

(*b*) A Fishing-boat on a Beach.

(*c*) Study for a Picture. Fishermen landing on a sandy shore from their boats.

(27) (*a*) Trees on a Cliff.

(*b*) Study of an Elm.

(*c*) Steep Cliffs with Trees.

(*d*) Study of a Tree.
Monochrome wash and pen.

(28) (*a*) A Wooden Jetty, with Sailors.

(*b*) Children seated in a Circle.

(*c*) A Boy setting a Child on a Pony.

(*d*) Cow Feeding.

(*e*) A Fallen Tree.

(*f*) Three Men with a Ladder gathering Fruit.

(*g*) Mound and Weeds.

(*h*) Horsemen fording a Stream.
Sketches in pen and ink.

(29) (*a*) Near Capel Curig. A lake among mountains. Signed and dated *J. Cristall* 1803.

(*b*) The Shores of a Lake.

(*c*) A Man walking under Willows.

(*d*) An Elm.

(*e*) A Seaport near Mountains. Port Madoc (?).
Sketches in pen and ink.

(30) (*a*) A Grove of Beeches.

(*b*) Hedgerow Elms.

(*c*) Tall Trees in a Grove.

(*d*) Fir Trees.
Pen and ink, chalk and stump.

(*e*) Cedar.

(*f*) Scene in a Wood.
Black chalk and stump on drab paper, heightened with white.

(31) (*a*) View from a Mountain-top.

(*b*) Mountain Road and Brook.

(*c*) Waterfall. "Dollymalinthlin, near Dolgelly, Merioneth." Signed and dated *J. Cristall* 1803.

(32) (*a*) Fishermen on a Shore.

(*b*) Trees on a Hill.

(*c*) A Mountain Road.

(*d*) Sketch for a Picture, with windmill l.

(33) (*a*) Harlech Castle. Signed and dated *J. Cristall* 1820.

(*b*) Medmenham Abbey.

(*c*) Tintern Abbey. Signed and dated *J. Cristall* 1803.

(34) (*a*) Valley, with road and trees r.

(*b*) View through Trees of a Hilly Country.

(*c*) "From Medmenham Lodge Farm, Bucks." A view of the village and country round. Dated *Sep.* 11, 1816.

(35) (*a*) View of a Park.

(*b*) "A Gleam of Light." A slope with woods and cattle.

(*c*) A Grove of Trees.

(*d*) "Lodore." Part of the waterfall. Dated 20 *July* 1805.

(*e*) Trees.

(*f*) Weather-beaten Trees.

(*g*) "Near Beddgellert." Valley and rocky streams.

(36) (*a*) Waterfall; Aber (?).

(*b*) Steep Rocks and Slender Waterfall.

(*c*) Trees at the end of a Field.

(*d*) A Girl holding a Stick.

(*e*) An Alley in a Garden.

(*f*) Study of an Ash Bough.

(*g*) "Tallyllyn" Cottages and trees beneath cliffs. Signed and dated *J. Cristall* 1803.

All purchased from J. Deffett Francis, Esq., December, 1876.

CROME, John (b. 1768, d. 1821). Landscape painter and etcher; born at Norwich, and apprenticed to a house and sign painter; assisted in youth by Sir W. Beechey; worked in the Lakes and on the Wye, but chiefly in Norfolk; in France and Belgium 1814; one of the founders and the most famous master of the Norwich school; was influenced in his earlier period by Gainsborough and Richard Wilson, latterly by Hobbema, but always powerfully original. A fine collection of Crome's etchings is in the department. His water colours are rare.

1. Landscape; in the manner of Richard Wilson. A road descending a slope on which goats are browsing, with trees r. and l.; on the road two men on

horseback and one on foot going down to a hollow bounded by rocks, over which pours a waterfall from a lake; fields beyond and distant mountains.

Black chalk on gray paper, heightened with white; roy., 11⅛ × 16⅝ in.

In technique and subject so much in Wilson's manner that it may be presumed to be after a drawing by him.

Crome certainly admired and imitated Wilson in his youth; and if this drawing is by him, it must date quite from his boyhood, as it shows no trace whatever of his matured style. It seems, however, by no means improbable that it may belong to Wilson's pupil, Robert Crone (d. 1779), who drew in this manner. The similarity of names would account for the attribution to Crome.

Presented by W. H. Carpenter, Esq., June, 1864.

2. On the River at Thorpe, near Norwich. The river flows into the foreground, with two boats moored by the bank and men drinking in a shed of the pleasure-gardens r.; above the shed a tree, and beyond it the wooded bank of the river curving away towards the l., with the front of a house showing at the bend. Inscribed *View from King's Head Gardens at Thorpe. July 3rd*, 1806. *J. Crome.*

Pencil; roy., 6⅝ × 12¼ in.

From this study Crome painted the picture now in the possession of Mr. H. G. Barwell of Norwich, and reproduced in the 'Portfolio,' April, 1897. In the picture there is an effect of sudden sunshine playing brilliantly on a drooping mass of foliage introduced over the shed.

Purchased December, 1897.

3. The Hollow Road. A cart with three donkeys and two men coming up a road between a high bank r., and a sandy hillock l., on which are oaks with thickets behind; above the road a glimpse of distant country and a great cloud overhead.

Water colours; atl., 16¼ × 24¼ in.

Purchased December, 1871.

CROME, John Bernay (b. 1794, d. 1842). Landscape painter; eldest son of John Crome; worked in the manner of his father, whom he helped and succeeded as a teacher; travelled frequently on the Continent; painted good pictures in his earlier years, but latterly produced chiefly moonlight effects of facile and coarse execution.

1. Study of Flowers. A nosegay of rose, tulip, convolvulus, and marguerite. Signed and dated *John B. Crome*, 1825.

Purchased May, 1895.

2. Near Lincoln. A willow stump at the bend of a river; a man with fishing-rod standing on the bank r., and a wherry in the water close behind him; on a height at some distance l., the roofs and cathedral towers of Lincoln.

Indian ink, with reed-pen outlines; 4 × 6¼ in.

Inserted in Vol. VI. of the interleaved Academy Catalogues, presented by J. H. Anderson, Esq., November, 1867.

CROMEK, Thomas Hartley (b. 1809, d. 1873). Landscape painter; son of R. H. Cromek, the engraver; member of the New Water-Colour Society, and exhibited there and at the Royal Academy between 1835 and 1872.

1. Portrait of Pope Pius VII. Head and shoulders, three-quarter face turned r.; a halo round the skull-cap.

Water colours, highly finished; roy., 5⅝ × 4 in.

After a picture. Pius VII. (d. 1823) was the Pope who crowned Napoleon I. and was imprisoned by him.

Purchased May, 1885, at the Cheney sale.

CROSTHWAITE, Daniel (worked about 1833–1845). Portrait painter; exhibited a few pictures at the Royal Academy and Suffolk Street Galleries.

1. Study from the Antique. Study of a man seated and holding a pitcher. Signed *Daniel Crosthwaite, as probationer.*
   Black chalk and stump on drab paper; imp., 19⅞ × 14¼ in.

   Presented by Mrs. Jones, January, 1872.

CROTCH, William (b. 1775, d. 1847). Musical composer, amateur painter and etcher; born at Norwich; composer of "Palestine"; for some years organist of Christ Church, Oxford, where he chiefly worked. A set of his etchings is in the department.

1. View near Elsfield, Oxfordshire. A field on rising ground, with slopes beyond, meeting in a wooded hollow.
   Chalks and wash on bluish paper; roy., 11 × 17¼ in.
2. Beckley Park, Oxfordshire. A farm l., backed by a great elm and other trees, on a gentle hill sloping r. to the level country; near the foreground r. an ash-tree by a gate, and l. a tree upon a bank.
   Chalks and wash on bluish paper; roy., 11¼ × 15⅞ in.
3. View near Oxford. A marshy meadow surrounded by trees in full foliage, with a gate near the r.
   Chalks and wash on bluish paper; roy., 11 × 17¼ in.

   Purchased April, 1885.

CROUCH, — (worked about 1850). Draughtsman, chiefly of Italian scenery. Biography unknown.

1. Temple at Paestum. A near view of the temple from one of the ends, showing the pediment; a figure seated on the steps and another standing in the foreground.
   Water colours; roy., 4⅜ × 7 in.

   Purchased at the Percy sale, May, 1890.

CRUIKSHANK, George (b. 1792, d. 1878). Painter, etcher, book-illustrator, and caricaturist; born in London; son of Isaac Cruikshank, the caricaturist; worked in London throughout his long career, starting with the very beginning of the century as a satirist of political personages, such as Napoleon and the Prince Regent, in a style like Gillray's; from about 1820 turned more and more to book-illustration, etching designs (1824–26) in the vein in which he most excelled, of droll and fantastic invention, for 'Grimm's Popular Stories,' to mention one out of numberless works; began in 1836 his connection, as illustrator, with Dickens and Ainsworth; published 1847 the set of plates called 'The Bottle,' depicting a drunkard's tragedy, and from that year devoted much of his powers to the temperance cause; painted several pictures in later years, including the large but feeble 'Worship of Bacchus.' His real successes were all in book illustration and social caricature, in which fields, though a mannered draughtsman, he showed amazing spirit and fertility of invention and of hand. The department contains an immense collection of Cruikshank's sketches, bequeathed by his executors, which are in process of being arranged in a set of albums, accompanied, wherever possible, with the corresponding prints.

1. Two on one mount, roy., viz. :—
   (*a*) Portrait of the Artist. Head in profile, looking r.
   Pencil; $5\frac{5}{8} \times 4\frac{1}{8}$ in.

   (*b*) Three Portraits of the Artist. Two heads, one in full face, wearing a hat, the other in profile, looking r., and inscribed *Self;* a third in profile, writing at a desk, inscribed *At work.* Signed *Geo. Cruikshank.*
   Pencil; $7\frac{1}{4} \times 4\frac{1}{2}$ in.

2. Two on one mount, roy., viz. :—
   (*a*) Portrait of the Artist Sketching. Seated in a chair turned l., looking up to a mirror while sketching himself. Studies of hands and legs r. Inscribed *Self sketching self*, and signed *Geo. Cruikshank.*
   Pencil; $7\frac{1}{4} \times 5\frac{3}{8}$ in.

   (*b*) Portrait of the Artist. Head in full face. Inscribed *Self. Geo. Cruikshank, when between* 30 *and* 40.
   Pencil; $7\frac{1}{4} \times 5\frac{3}{8}$ in.

   Nos. 1 and 2 were bequeathed by Mrs. Cruikshank, December, 1891.

3. The Rescue. A river crowded with boats, in the nearest of which are three men, two of them helping a drowning man from the water.
   Pen and ink sketch; roy., $5\frac{7}{8} \times 8\frac{3}{4}$ in.

4. The Elgin Marbles! or John Bull buying Stones at a Time when his numerous Family want Bread! Lord Elgin r., showing mutilated statues to the horrified John Bull and his screaming family.
   Pencil sketch; roy., $9\frac{3}{8} \times 13\frac{1}{4}$ in.
   On the reverse, the same composition.
   Etched (No. 565 in Reid's Catalogue).

5. *Ob.* The Piccadilly Nuisance. A mob before the bay window of a house, with a stage-coach furiously driven r.
   Pen and ink sketch; roy., $9\frac{3}{8} \times 13\frac{3}{8}$ in.
   Etched (Reid, No. 789).

   Rev. Pencil Sketch for Bag's Noodle's Feast; or the Partition and Reunion of Turkey. A guest at table with Lord Eldon and his wife dividing the uncooked half of a turkey from the cooked half.
   Etched (Reid, No. 618).

6. Sketch for the Imaginary Sickness. No. 10 of 'The Humourist.' Tom Ruby finding his waistcoat too small.
   Pencil; roy., $4\frac{3}{4} \times 3\frac{1}{2}$ in.
   Etched (Reid, No. 799).

7. *Ob.* A Little Music à la Française: Les Savoyards. An organ-grinder and two women playing the violin and singing in a square, among errand boys and servants.
   Pen and ink; roy., $9\frac{1}{4} \times 13\frac{5}{8}$ in.
   Etched (Reid, No. 779).

   Rev. 'A Peep at the French Monstrosities. Le Palais Royal de Paris.' A group of eccentric fashionable figures.
   Pencil.
   Etched (Reid, No. 778).

   Nos. 1–5 were purchased May, 1854.

8. Joseph and his Brethren. The court of a palace; Joseph standing l., with his brothers opening their sacks before him r., and a servant bringing the cup from Benjamin's sack; two servants behind a pillar l.
   Water colours with pen outlines; roy., $4\frac{5}{8} \times 13\frac{1}{8}$ in.

   Purchased July, 1875.

9. Jeanie Deans presented to the Queen. The Queen stands in the centre, Jeanie Deans l., and the Duke of Argyll r.; the garden behind. Above, another sketch for Jeanie Deans' figure.
   Pen and ink; roy., $8\frac{3}{4} \times 10\frac{7}{8}$ in.

   Presented by Dr. Percy, June, 1880.

10. Ramsgate Pier. The end of the pier, stretching from the r., with numerous holiday groups walking or standing and an old gentleman with his wife and children seated l.
Water colours and pen; roy., 5⅞ × 15¼ in.
Purchased at the Cheney sale, May, 1885.

11. Illustration to 'Arthur O'Leary': Lust and Rust. Arthur O'Leary taking an imaginary jump into the Scheldt to save the old burgomaster from drowning. Signed *George Cruikshank.*
Pencil, slightly tinted with water colours; roy., 7¼ × 4⅜ in.
Etched (Reid, No. 2279).
Purchased July, 1888.

[12–16.] Illustrations to Ainsworth's 'Tower of London.'

12. Design for the Frontispiece: Execution of Lady Jane Grey. The executioner about to strike; three other figures on the scaffold; two soldiers in front; church behind. Other studies for the execution in the margin.
Pencil, slightly tinted in water colours; roy., 8⅞ × 7 in.
Etched (Reid, No. 2112).

13. Sir Thomas Wyatt attacking the By-Ward Tower. Wyatt charging at the head of his men across a bridge, and met by Gog and Magog. With studies and memoranda in the margin. Signed *George Cruikshank.*
Pencil, slightly tinted in water colours; roy., 7⅛ × 8¾ in.
Etched (Reid, No. 2103).

14. The Duke of Suffolk attacking St. Thomas's Tower. The Tower, seen from the river, crowded with the attacking ships. With memoranda in the margin. Signed *George Cruikshank.*
Pencil, slightly tinted with water colours; roy., 7⅛ × 8⅞ in.
Etched (Reid, No. 2102).

15. Masque in the Palace Garden of the Tower. Queen Mary, Courtenay, Elizabeth and others watching the masque from a terrace l. Signed *George Cruikshank.*
Pencil, slightly tinted in water colours; roy., 4¼ × 6⅛ in.
Etched (Reid, No. 2090).

16. Two on one mount, roy., viz.:—
(*a*) Study of the Executioner's Head, for the following subject.
Pen; 1¼ × ⅞ in.

(*b*) Execution of the Duke of Northumberland on Tower Hill. Mauger lifting the head and showing it to the crowds surrounding the scaffold and on the walls of the Tower behind. Signed *George Cruikshank.*
Pen and sepia; 5¼ × 7⅜ in.
Etched (Reid, No. 2087).

17. 'Oliver introduced to the Respectable Old Gentleman;' illustration to 'Oliver Twist.' Fagin frying sausages l., Oliver standing r., cap in hand, and Dawkins introducing him; the other boys at a table behind. Signed *George Cruikshank.*
Water colours and pencil; roy., 4 × 3¾ in.
Nos. 12–17 were purchased August, 1888.

18. Sketch in a Note. Sketch of the artist sitting with foot bandaged at a table before a basin of gruel and a bottle of medicine. Above *Ap^r^. 4^th^, /40. My dear Auldjo*; and below *Very very poorly*
Yours most surely,
Geo. Cruikshank.
Pen and ink sketch; roy., 7¼ × 4⅜ in.

19. 'A Long Time a making a Drawing in a Young Lady's Album.' Time, a winged, immensely attenuated figure seated on an hour-glass, with a scythe at his feet, writing in an album resting on a pedestal, the folds of his garment inscribed with the years from 1838 to 1843. Signed and dated *George Cruikshank, June 8^th^*, 1843.
Pen and ink; roy., 10⅜ × 8 in.
Nos. 18 and 19 were purchased July, 1891.

20. Sketch for the same Subject. Time here stands r., holding an hour-glass in one hand, and pointing to it with the other, and looking down on the young lady, a tiny figure l. holding up imploring arms. Inscribed *A long time*, and signed *Geo. Cruikshank.*
Pencil and pen; roy., $10\frac{3}{8} \times 8$ in.

21. Portrait of William Harrison Ainsworth. Head and shoulders in profile, looking r. Inscribed by the artist *William Harrison Ainsworth by Geo. Cruikshank.*
Pencil; $9 \times 7\frac{1}{2}$ in.
W. H. Ainsworth, born 1805 in Manchester, first obtained with 'Rookwood' the brilliant popularity which he enjoyed in the middle years of this century; but his reputation had greatly declined before his death in 1882; a writer of vivid narrative, he had no other qualifications as a novelist.

22. Portrait of Mr. Rutherford, Pianoforte Maker. Whole length, walking r., with hat in r. hand and cane under l. arm. With three pencil studies for the face. Inscribed by the artist *Rutherford, Pianoforte maker at Messrs. Broadwood's*, and dated *George Cruikshank.*
Pencil, tinted with water colours; roy., $15\frac{1}{4} \times 11\frac{1}{4}$ in.

23. Two on one mount, roy., viz.:—
(*a*) Portrait Studies of Rachel. Probably as Phèdre or other heroine of classic drama. Two studies of Rachel's head with a vehement and angry expression; with a third slight sketch of the head, and a Cupid sketched r.
Pencil; $7\frac{1}{2} \times 4\frac{3}{4}$ in.

(*b*) Portrait Studies of Rachel. In the same character. Two whole-length studies, one with arms outstretched in protest, two others in profile; a half-length study in profile with passionate expression. Also a slight study of the figure and one of the face.
Pencil; $8\frac{7}{8} \times 7\frac{1}{4}$ in.
Elisabeth Rachel Félix, called Rachel, born in Switzerland, 1821, of Jewish origin, appeared first at the Théâtre Français, 1838, and almost at once took rank as the finest tragic actress of her time. In Racine and Corneille she was unapproached, in modern plays scarcely less triumphant. London, which she visited in 1840 and afterwards, was equally enthusiastic with Paris. She died in 1858. A portrait of Rachel as Marie Stuart was engraved in Cruikshank's 'Omnibus,' after a drawing, not by Cruikshank, but apparently worked up from a sketch by him, catalogued below, No. (1005).

Nos. 20–23 were bequeathed by Mrs. George Cruikshank, December, 1891.

24. Sketch Portrait of the Artist. Seated at table, knife and fork in hand. Inscribed *M^r. George Cruikshank as he is expected to appear at M^r. Anderdon's table at ½ past 6 on Thursday, Dec^r. 4^th^, 1851. 48 Mornington Place, Decr. 2^nd^, 1851.*
Pen and ink; $6 \times 4\frac{3}{8}$ in.

Inserted in Vol. X. of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

The following sketches, the subjects of which are identified from prints by or after Cruikshank, are in process of arrangement in Albums; the prints (where possessed by the Museum) being mounted with the drawings corresponding. They are numbered continuously, (1)–(1879), and are arranged in the order of Reid's Catalogue of Cruikshank's Works.

A few sketches by Captain Marryat, Alfred Crowquill (A. H. Forrester), and Captain Barker are included, as they formed the basis of drawings and etchings by Cruikshank.

(1) *Ob.* Sketch for 'Staffordshire Courtship' (R. 21). Pencil.

Rev. Another Sketch for the same subject.

(2) *Ob.* More complete Sketch for the same subject. Pencil.

Rev. Two Pencil Studies for the figure of Mr. Clump.

(3) The Devil to Pay! or Pam be Civil (R. 171). Water colours and Indian ink.
In the etching a lawyer is substituted for the figure of the Will at the l.

(4) Russians teaching Boney to dance (R. 237). Copied from a Russian print. Signed. Pen and pencil.

(5) The Burning of Moscow (R. 388). Pen and pencil. Etched in 'Dr. Syntax's Life of Napoleon.'

(6) Valentine [? to an Old Fop (R. 434)]. Signed. Pencil.

(7) Valentine [? to an Old Maid (R. 435)]. Signed. Pencil.

(8) The Battle of Waterloo (R. 518). Pencil and pen. Etched in The Campaign in the Netherlands, 1816.

(9) *Ob.* The Battle of Waterloo (R. 518). Rough pencil sketch of a different composition. Signed.

Rev. The Pier at Margate, with a view of the town. Signed. Pencil.

(10) 'Belzoni at Bartholomew Fair' (R. 613). Signed. Pencil studies.

(11) 'Belzoni at Bartholomew Fair' (R. 613). Signed. Two pencil studies.

(12) 'One of the Lions; or the Living Statue at the London Museum' (R. 701). Pencil.

(13) *Ob.* 'The Sailor's Progress' (R. 766). Six pencil studies in compartments.

Rev. Two slight Pencil Studies, one for the fourth subject of the above, 'Boarding a French Brig.'

(14) *Ob.* Vignettes for 'The Humourist,' Vols. 2, 3, and 4 (R. 801, 811, 821) With other slight sketches, including a sketch of William Hone, and a study for Gilpin's ride. Signed. Pencil.

Rev. Slight Pencil Studies, chiefly of boating scenes, and sepia studies of crowns, sceptres, &c.

(15) 'Monsieur Tonson' (R. 809). Signed. Pencil. Etched in 'The Humourist, Vol. II.

(16) *Ob.* Studies [? for Clerical Showfolk and Wonderful Layfolk (R. 843)]. Signed. Pencil.

Rev. Four Sketches, including one of a duel. Signed. Pencil.

(17) *Ob.* 'Poor John Bull, the Free-born Englishman' (R. 867). Pencil.

Rev. The Root of King's Evil (R. 935). Pencil.

(18) *Ob.* 'Coriolanus addressing the Plebeians': George the Fourth and the Reformers (R. 939). Pencil.

Rev. Studies of Fashions, for 'Monstrosities of 1819 and 1820' (R. 922).

(19) *Ob.* 'Coriolanus addressing the Plebeians' (R. 939). Finished study. Inscribed: '*Suggested by my friend John Sheringham,*' and signed. Pen and ink.

Rev. Studies of John Cam Hobhouse, Sir Francis Burdett, and other reformers, for the same subject. Signed. Pencil.

(20) The Duke of Clarence: study for the Royal Rushlight (R. 973). Pencil.

(21) *Ob.* 'The Royal Extinguisher' (R. 978). Modified in the etching. Signed. Pencil.

Rev. Sketch for 'A New Vision by Robert Southey, Esq., Poet Laureate,' with differences (R. 3147), and portrait studies of Hone and others. Signed. Pencil.

(22.) *Ob.* 'The Royal Extinguisher' (R. 978). Rough pencil sketch.

Rev. Sketches for 'A going! A going!' (R. 979), and caricatures of Lord Eldon and others. Pencil and pen.

(23) Studies for Monstrosities of 1821 (R. 983). Signed. Pencil and pen.

[(24)–(34)] Sketches by Captain Marryat, some of which were used by Cruikshank for 'The Life of a Midshipman' (R. 993–1000).

(24) 'Fitting Out' (R. 994). Water colours and pen.

(25) 'Master B. finding things not exactly what he expected' (R. 995). Water colours and pen.

(26) 'Mr. B. on the Middle Watch' (R. 996). Water colours and pen.

(27) 'Mr. B. Mast-headed' (R. 997). Water colours and pen.

(28) 'Mr. B. seeking the Bubble Reputation' (R. 998). A quite different design from the etching. Water colours and pen.

(29) The Ship in a Storm; Mr. Blockhead falling back on the deck. Water colours and pen.

(30) Mr. Blockhead pressing Sailors in a Tavern. Water colours and pen.

(31) Mr. Blockhead and the Press-gang. Water colours and pen.

(32) Enrolling Pressed Men. Pen and ink.

(33) *Ob.* Officers at their Wine; Mr. Blockhead drunk. Water colours and Pen.

Rev. Cruikshank's rough Sketch of the same subject.

(34) Lieutenant Blockhead keeping the Morning Watch: Sailors scrubbing down the decks. Water colours and pen.

(35) *Ob.* 'The Corinthian Capital.' Sketch for frontispiece to Pierce Egan's 'Life in London' (R. 1001). Inscribed, *Frontispiece for 'Life in London' which originated from me, George Cruikshank.* Pencil.

Rev. Three Sketches, including one of Sir William Curtis as a cook used in the Damnable Association (R. 3142). Signed. Pencil.

(36) First Sketch for the Frontispiece to 'Life in London.' Signed. Pen and Pencil.

(37) Logic and Hawthorn. Sketch (not used) for 'Life in London.' Pencil.

(38) A Party of Four at Dessert. Sketch (not used) for 'Life in London.' Signed. Pencil.

(39) *Ob.* 'The Commercial Dandy and his Sleeping Partners' (R. 1037). Pencil.

Rev. Grotesque Studies of Faces and Figures; and a Sketch for a similar subject to the preceding.

[(40)–(50)] Sketches for Pierce Egan's 'Life in Paris' (R. 1038–1058).

(40) *Ob.* Dick Wildfire and Squire Jenkins seeing 'Real Life' in the galleries of the Palais Royal (R. 1041). Signed. Pen and ink.

Rev. Sketch for the same subject. Signed. Pencil.

(41) 'Dick and the Captain paying their respects to the fair Limonadière in the Café de Mille Colonnes' (R. 1045). With studies in the margin for the groups of figures. Signed. Pencil.

(42) *Ob.* 'Dick Wildfire and Jenkins in a Theatrical Pandemonium, or the Café de la Paix in all its glory' (R. 1050). Signed. Pencil.

Rev. Slight Study for the same subject. Pencil.

(43) *Ob.* '"Life" among the Dead!! or Dick Wildfire, Squire Jenkins and the Halibut Family in the Catacombs' (R. 1051). Pen and ink.

Rev. Studies of Figures, and grotesques. Pencil.

(44) *Ob.* Two Studies for the preceding subject. Signed. Pencil.

Rev. Two more Studies for the same. Signed. Pencil.

(45) '"Life" among the Connoisseurs;' or, Dick Wildfire and his friends in the Grand Gallery of the Louvre' (R. 1052). Pencil.

(46) *Ob.* 'Dick Wildfire and Jenkins enjoying a Frolic in the Café d'Enfer' (R. 1053). Signed and inscribed *Low Life in Paris, on the authority of my friend J. Parry.* Pencil.

Rev. Sketch for part of the same subject.

(47) *Ob.* 'Entré to the Opera' (R. 1055). Signed. Pen and ink and water colours.

Rev. Four Grotesque Sketches. Pen and ink.

(48) '"Life" in a Billiard Room, or Dick Wildfire and Squire Jenkins "au fait" (awake) to the Parisian sharpers' (R. 1058). Signed. Pen and ink.

(49) 'The French Lady and her Child dressed à la militaire' (R. 3182). Pencil.

(50) Squire Jenkins trying his Strength (R. 3185). Signed. Pencil.

(51) *Ob.* Head of Mr. Walbourn (R. 1075), and studies for Frontispiece to Kilts and Philibegs (R. 1091). Signed. Pencil.

Rev. Sketches of Fashionable Costume. Signed. Pencil and pen.

(52) 'The Beef-Headed Parson, or Vialls of Wrath' (R. 1059). Signed. Pencil.

(53) 'The Dancing Lesson. Part I. The 1st position' (R. 1082). Signed. Pencil.

(54) *Ob.* 'Frontispiece to Kilts and Philibegs. Geordie and Willie keeping it up' (R. 1091). Signed. Pencil.

Rev. Studies of the Figures in a harlequinade. Signed. Pencil.

(55) *Ob.* Sketch for Frontispiece to Kilts and Philibegs. Pencil.

Rev. Satirical Sketches. Pencil and pen.

(56) *Ob.* Results of the Northern Excursion, or Strong Symptoms of the "Scotch Fiddle" (R. 1093). Signed. Pencil.

Rev. Studies for the Figures of Sir W. Curtis and George IV., and of John Bull.

[(57)–(63)] Sketches for Peter Schlemihl (R. 1099–1106).

(57) *Ob.* 'Frontispiece. Peter Schlemihl selling his shadow' (R. 1099). Signed. Pencil.

Rev. Studies for the Two Figures. Pencil.

(58) *Ob.* Two Studies for the same subject. Signed. Pencil.

Rev. Study of Schlemihl's Figure.

(59) Slight Sketch for the same subject. Signed. Pencil.

(60) 'Alarm of the Beautiful Fairy at discovering that her shadow was alone' (R. 1000). Signed. Pencil.

(61) *Ob.* 'Peter Schlemihl chasing the Shadow of the man with the invisible charm' (R. 1103). Signed. Pencil.

Rev. Sketch for the same subject. Pencil.

(62) Slight Sketch for the same subject. Signed. Pencil.

(63) *Ob.* Sketch with Differences for 'Peter stepping into the sea' (R. 1106). Signed. Pencil.

Rev. Rough Study of a composition. Pencil.

[(64)–(93)] Pencil Sketches for Points of Humour. Pt. I., 1823, and Part II., 1824 (R. 1107–1116, 1227–1236, 3229–3237, and 3266–3277).

(64) *Ob.* Studies for 'The Point of Honour' (R. 1107).

Rev. Two Studies for the Figure of the American officer.

(65) Studies for 'The Short Courtship' (R. 1108).

(66) Studies for 'Yes or No' (R. 1109).

(67) *Ob.* Sketches of Figures, including two heads of Frederick the Great, and a study for the preceding subject.

Rev. Sketch of a Picture Gallery, and a study for the Jolly Beggars (R. 1114).

(68) *Ob.* 'Exchange no Robbery' (R. 1110) and studies for the vignettes to the same subject (R. 3232 and 3233).

Rev. A Man sitting by a Fire, and other slight sketches.

(69) Studies for the Jolly Beggars; the Soldier and his Doxy (R. 1111).

(70) Studies for the Jolly Beggars; the Tinker seizing the Fiddler (R. 1112).

(71) *Ob.* Studies for the same subject.

Rev. Studies of Heads, and another study for the same subject.

(72) The Jolly Beggars; the Ballad Singer 'between his twa Deborahs' (R. 1113).

(73) Studies for the same subject.

(74) The Jolly Beggars: 'See the smoking bowl before us' (R. 1114).

(75) Studies for 'The Downfall of Holy Church' (R. 1115).

(76) Studies for the same subject.

(77) *Ob.* Studies for 'A Visit without Form' (R. 1116) and sketches of heads.

Rev. A Sketch for the same subject.

(78) The Three Hunchbacks (R. 1227).

(79) Two Studies for the same Subject, and studies for the woodcut vignettes (R. 3266 and 3267).

(80) Studies for 'A Relish before Dinner' (R. 1228), and for the woodcut vignette to the same subject (R. 3269).

(81) *Ob.* Sketch for the same Subject.

Rev. Sketch of a Gentleman of the last Century.

(82) Another Sketch for the same Subject.

(83) The Haunted Physicians (R. 1229) and other studies, including two for the subject of the Four Blind Beggars (R. 1230).

(84) Two Heads: studies for the Haunted Physicians. Pencil.

(85) The Four Blind Beggars (R. 1230) and other studies, including two for the Three Hunchbacks (R. 3226).

(86) Studies for 'The Dinner' (R. 1232).

(87) Studies of Pallet's Head, for the same subject.

(88) The Duel (R. 1233) and 'The Consultation' (R. 1231).

(89) Sketch for 'The Duel,' and two studies of heads.

(90) Studies for 'The Quack Doctor' (R. 1234).

(91) A new Way to pay old Debts (R. 1235).

(92) A Scene from Shakespeare; Fluellen and Pistol (R. 1236).

(93) Study for Tailpiece to Point I. of Points of Humour, Part II. (R. 3268). Pencil.

[(94)-(97)] Sketches for Grimm's "Popular Stories" (R. 1117–1128 and 1317–1326).

(94) Sketch for Vignette on title-page of Vol. II. (R. 1318). Signed. Pencil.

(95) Sketch for the same subject. Signed. Pencil.

(96) Another Sketch for the same subject. Signed. Pencil.

(97) Sketches for 'the Nose' (R. 1326). Signed. Pen and pencil.

[(98)–(102)] Sketches for Hone's Ancient Mysteries (R. 1139-1140).

(98) *Ob.* Sketch for 'Gog & Magog' (R. 1139). Signed. Pencil.

Rev. Windows and vaulting.

(99) 'Gog & Magog.' Pencil.

(100) 'Fools' Morris Dance' (R. 1140). Inscribed *Copy from an old print, G. Ck.* Pencil.

(101) 'The Blue Devils' (R. 1162). Pen and pencil.

(102) *Ob.* France (the Great Nation) driven by the North into the South (R. 1171). Signed. Pencil.

Rev. Mr. Vale as Dickey Scrag (R. 1157). Signed. Pencil.

(103) 'Fashionable Movements; or, The Stray Birds frightened out of France' (R. 1179). Signed. Pencil.

(104) *Ob.* Studies for 'Cupid playing at Trap-Ball!!' (R. 1183). Signed. Pencil.

Rev. Sketches of Mercandotti dancing on a globe, and of Mr. Hughes Ball drumming on his money-bags; studies for 'The Wedding Ball' (R. 1182). Signed. Pencil.

[(105)-(125)] Pencil studies and drawings for Ireland's 'Life of Napoleon' (R. 1185–1211).

(105) Napoleon on his White Charger. Frontispiece to Vol. I. (R. 1185). Signed.

(106) Sketches for Napoleon at the Bridge of Arcola (R. 1189). Battle at the Bridge of Lodi (R. 1186). Signed. Less finished than the other drawings of this set.

(107) Napoleon and Masséna defeating the Austrians at Roveredo (R. 1187). Signed.

(108) Napoleon and Augereau at the Battle of St. George (R. 1188). Signed.

(109) The Battle of the Pyramids (R. 1191). Signed.

(110) Napoleon and Kléber defeating the Mamelukes at Mount Tabor (R. 1192). Signed.

(111) Napoleon as First Consul, with Josephine, at Malmaison. Frontispiece to Vol. II. (R. 1193). Signed.

(112) The Battle of Aboukir (R. 1194).

(113) The Passage of the Alps at Mont St. Bernard (R. 1196). Signed.

(114) Napoleon at Marengo (R. 1197). Signed.

(115) Napoleon receiving the Sword of Gen. Mack at the capitulation of Ulm (R. 1198). Signed.

(116) Napoleon's Bivouac on the night before Austerlitz (R. 1199). Signed.

(117) Napoleon at Austerlitz receiving from General Raph the Austrian standard (R. 1200). Signed.

(118) Napoleon in his Coronation Robes (R. 1201). Signed.

(119) Napoleon's Entrance into Berlin (R. 1202). Signed.

(120) Napoleon defeating the Russians at Eylau (R. 1203). Signed.

(121) Napoleon and the Emperor Alexander on the raft on the Niemen (R. 1204). Signed.

(122) Napoleon watching Moscow burning, from the Kremlin (R. 1205). Signed.

(123) The Retreat from Moscow (R. 1206). Signed.

(124) Napoleon at Waterloo (R. 1211).

(125) Napoleon at St. Helena. Signed. Not used for the book.

(126) Sheet of Sketches for 'Der Freischutz Travestie' (1215–1226). Signed. Pen and ink.

(127) Study of a Figure for 'Preparing for a Duel' (R. 1250). Signed. Pencil.

[(128) (139) Illustrations to Greenwich Hospital: by an old Sailor [Captain Barker]. (R. 1268–1279).

(128) Billy Culmer and the Goose (R. 1268). Signed. Pencil and water colours.

(129) Small Sketch for the same subject, and other studies. Signed. Pencil.

(130) Sketch for Woodcut Vignette on Title-page; Greenwich Hospital (R. 3435), with sketch of a brigand, etc. Signed. Pencil.

(131) Another Sketch for Greenwich Hospital. Signed. Pencil.

(132) Tailpiece to the Introduction (R. 3436), etc. Signed. Pencil.

(133) Studies for 'Flying Artillery' (R. 1270). Signed. Pencil and pen.

(134) Tailpiece to 'Lord Keith' (R. 3439). Pencil.

(135) Studies of Ships' Guns for 'The Point of Honour' (R. 1272). Signed. Pencil.

(136) *Ob.* Two Studies for 'The Point of Honour' (R. 1272). Signed. Pencil and pen.

Rev. Study for the same subject, and rough sketch for 'Flying Artillery' (R. 1270). Pen and pencil.

(137) *Ob.* Two Sketches for 'The Point of Honour' (R. 1272). Signed. Pencil.

Rev. Two Sketches for the same subject; and sketches of ships. Pencil and pen.

(138) Two Sketches for the same subject. Signed. Pencil.

(139) Two Sketches for the same subject. Signed. Pencil.

(140) *Ob.* 'Paying off' (R. 1275). Signed. Pencil.

Rev. Sketches for 'The Point of Honour,' and for 'Sailors on a Cruise' (R. 1276). Signed. Pencil.

(141) Studies for Figures in 'Crossing the Line' (R. 1278). Signed. Pencil and pen.

(142) Studies for Figures in the same subject. Signed. Pencil.

(143) Scud Hill (R. 1279): slight rough sketch. Signed. Pen and ink.

(144) Sketch for the same subject (?). Pencil and neutral tint.

(145) Sketches for Woodcut Tailpieces to 'Sir Isaac Coffin' (R. 3442), and to 'Joe Thomson' (R. 3445).

(146) Tailpieces to 'The Barge's Crew.' Chap. IV. (R. 3448), and to 'The Princess Charlotte' (R. 3450). Signed. Pencil.

(147) Sketch for 'Hans of Iceland' (R. 1289–1292). Ordener attacking Hans in his den. Signed. Pen and ink. Not used in the book.

(148) *Ob.* Studies for 'The Dancing Lesson.' Part 4. The Sailor's Hornpipe (R. 1293). Signed. Pencil.

Rev. Two Figures for the same subject. Signed. Pencil.

(149) Studies for 'L'Été: the Dancing Lesson' (R. 1094). Signed. Pencil.

(150) Illustrations to 'Specimens of German Romance' (R. 1327–1329).

(151) Sketch for Frontispiece to Vol. I. The Patricians (R. 1327). Signed. Pencil.

(152) Sketch for Frontispiece to Vol. II. Master Flea (R. 1328). Signed. Sepia.

(153) Sketch for Frontispiece for Vol. III. The Mantle. Signed. Sepia.

(154) Slight Sketch for Constantine I. (R. 1334). Pencil.

(155) Sketches for Monstrosities of 1825 and 1826 (R. 1339) and for Juvenile Monstrosities (R. 1336). Signed. Pencil.

(156) Beauties of Brighton (R. 1342). Signed. Pencil.

(157) *Ob.* Sketch for 'Destruction of the Furious Elephant at Exeter Change' (R. 1343). Signed. Pencil.

Rev. Landscape Sketch, with a tower. Pencil.

(158) The Living Skeleton (R. 1347). Pen and pencil.

[(159)–(175)] Sketches for Phrenological Illustrations (R. 1348–1358).

(159) *Ob.* Sketch for Woodcut Vignette on title-page (R. 3476), with other sketches, including one, partly tinted, of a man reclining on a couch. Signed. Pencil.

Rev. Grotesque Heads, etc. Signed. Pencil.

(160) Sketches for 'Number' (R. 1348) and 'Weight' (R. 1351). Signed. Pen and ink.

(161) Sketches for the subjects of R. 1348, with differences and additions. Signed. Pencil.

(162) Sketches for 'Inhabitiveness,' etc. (R. 1349). Signed. Pencil.

(163) Sketches for the subjects of R. 1349, with additions and substitutions. Signed. Pencil.

(164) Sketches for the subjects of R. 1350, with additions and substitutions. Signed. Pencil.

(165) Sketches for 'Covetiveness,' etc. (R. 1351). Signed. Pencil.

(166) The Organ of Music: sketch for a subject in R. 1351. Signed. Pencil.

(167) Sketches for the subjects of R. 1352, with differences. Signed. Pencil.

(168) Hope (1353). Signed. Pen and ink.

(169) Breaking up (R. 1357), and other sketches. Signed. Pen and ink.

(170) Home from School (R. 1358). Signed. Pen and pencil.

(171) Figures of Mother and Daughter for the same subject. Signed. Pencil.

(172) Black Monday (R. 1359). Signed. Pencil.

(173) *Ob.* The Daughter seated on her Box; study for the same subject, etc. Signed. Pencil.

Rev. Studies of Buildings, etc. Signed. Pencil.

(174) Sketch of the Negro Servant in the same subject. Signed. Pen and ink.

(175) Sketch for 'A Christmas Box' (R. 1360). Signed. Pen and pencil.

[(176)–(182)] Sketches, by 'Alfred Crowquill' (A. H. Forester), for 'Eccentric Tales from the German' (R. 1371–1390).

(176) Aristippus paying his Respects to the Prince (R. 1379). Pencil.

(177) Illustration to 'Aristippus' (not used). Pencil.

(178) Carstens presenting the Bracelet to Agnes (R. 1384). Pencil.

(179) Engillina introducing Carstens to Captain Nero von Donnerberg (R. 1381). Pencil.

(180) Carstens discovers the Nose (R. 1383). Pencil.

(181) Carstens accused by the Nose of slipping a card (R. 1383). Pencil.

(182) The Duel between Carstens and Baron von Steinholm interrupted (R. 1385). Pencil.

[(183)–(185)] Sketches for 'London Characters' (R. 1391–1407).

(183) *Ob.* The Turncock (R. 1403), and sketch for emblematical portrait of Adam Burdock (R. 3679); woodcut vignette in 'Three Courses and a Dessert.' Pencil.

Rev. Grotesque Figures, architectural ornaments, etc. Signed. Pen and pencil.

(184) The Baker (R. 1404). Signed. Pencil.

(185) *Ob.* Rough Sketch; inscribed *London Characters*, and a sketch of the artist's head. Signed. Pencil.

Rev. Another Sketch of the artist's head. Pencil.

[(186)–(231)] Sketches for Illustrations of Time (R. 1408–1414).

(186) Sketch for Frontispiece (R. 1408). Signed. Pencil.

(187) 'A Long Time Waiting,' etc. (R. 1409). Signed. Pencil.

(188) Rough Sketch for 'Time Called and Time Come' (R. 1409), and a sketch (unused) 'Running after Time.' Signed. Pen and ink.

(189) 'Killing Time,' etc. (R. 1410). Signed. Pencil, with some pen and ink.

(190) *Ob.* Sketch for 'Behind Time' (R. 1410). Signed. Pen and ink.

Rev. Rough Sketch for the same subject. Signed. Pencil.

(191) *Ob.* Two Sketches for the landlord's figure in the same subject. Pencil.

Rev. Study of a Figure and a head.

(192) *Ob.* Studies for 'Trifling Time Away' and 'Idling Time Away' (R. 1410). Signed. Pencil.

Rev. Time Reading, etc. (not etched). Signed. Pencil.

(193) Pastime, etc. (R. 1411). Signed. Pencil.

(194) 'Summer Time' (R. 1413) with additional (unused) sketches. Signed. Pen, pencil, and Indian ink wash.

(195) *Ob.* A Remaining Custom of 'the Good old Times,' etc. (R. 1414). Signed. Pencil and pen.

Rev. Rough Sketches, including one for 'Christmas Time' and one for 'Pudding Time.' Pencil.

(196) Pudding Time, etc. Signed. Pencil.

(197) Sketch (not used), Time and the dying man. Signed. Pen and ink.

(198) 'The Royal Exchange Triple Prize Chronometer' (R. 1418), with sketches of heads, etc. Signed. Pencil.

(199) Sketch of Mr. French, for the same subject. Signed. Pencil.

(200) *Ob.* Six Sketches for the same subject. Signed. Pencil.

Rev. Sketch of the Battle of Agincourt. Signed. Pencil.

(201) *Ob.* Study of the Chronometer. Signed. Pencil.

Rev. The Battle of Agincourt, etc. Signed. Pencil.

[(202)–(230)] Sketches for Punch and Judy (R. 1421–1444 and 3574–3777).

(202) Mr. Punch: sketch for Frontispiece (R. 1421). Pen and ink.

(203) Sketch for the same subject. Signed. Pencil and water colours.

(204) Two Sketches for 'Toby seizing Punch by the nose' (R. 1422). Pencil.

(205) *Ob.* Punch holding out his Hands to receive the child from Judy (R. 1424); with other sketches. Pencil.

Rev. Rough Sketches for 'Punch and the Horse Hector' (R. 1431), and Punch and the Doctor (R. 1432). Pencil.

(206) *Ob.* Sketches for 'Punch with the Child' (R. 1425), and 'Punch throw-the Child out of Window' (R. 1426). Pencil.

Rev. Sketch of a Young Man's Head. Pencil and wash.

(207) Sketches for 'Judy chastising Punch' (R. 1427). Pencil.

(208) The same Subject, with other rough sketches. Pencil.

(209) The same Subject (?). Rough pencil sketch.

(210) Sketches for 'Punch killing Judy' (?) (R. 1428). Pencil and pen.

(211) Punch and Polly (R. 1429), and sketches for 'Judy chastising Punch' (R. 1427), etc. Pencil.

(212) Punch and the Horse Hector (R. 1431), and 'Punch and the Doctor'; (R. 1432). Pencil.

(213) The Doctor hitting Punch on the Head (R. 1433), and other sketches. Pencil.

(214) Punch thrusting the Doctor in the Stomach (R. 1434), etc. Pencil.

(215) Rough Memoranda for the three subjects (R. 1435–37). Pencil.

(216) Punch and the Servant (R. 1435), and Punch swinging the Body of the Servant round (R. 1437). Pencil.

(217) Punch and the Constable (R. 1438), and Punch with the Child (R. 1425).

(218) Sketches for 'Punch and the Constable.' Pencil.

(219) Sketches for 'Taking Punch into Custody' (R. 1439), and 'Jack Ketch preparing the Gibbet' (R. 1440). Pencil.

(220) Rough Sketch for 'preparing the Gibbet.' Pencil.

(221) Sketches for the three subjects (R. 1439–1441). Pencil.

(222) Punch hanging Jack Ketch (R. 1441). Pencil.

(223) The Devil peeping at Punch (R. 1442), and The Courtier (R. 1430). Pencil and water colours.

(224) Punch and the Devil fencing (R. 1443), and Punch whirling the Devil round on his stick (R. 1444). Pencil.

(225) Sketches for Woodcut Tailpiece: Punch belabouring the Devil (R. 3576), etc. Pencil.

(226) Sketch for Woodcut Tailpiece: Punch and Judy at the Punch-bowl (R. 3577). Pencil.

(227) Sketches of Punch (not used). Pencil and Indian ink.

(228) Two Sketches of Punch (not used), etc. Pencil and pen.

(229) Medallion, with Portraits of 'Mr., Mrs., and Master Punch' (not used). Pencil.

(230) Punch dancing, etc. (not used). Pencil.

(231) Battle of the Engravers (R. 1449). Signed. Pencil. Etched as tailpiece in 'Wilson's Catalogue Raisonné,' p. 44.

[(232)–(237)] Sketches for 'Tom Bobbin's Lancashire Dialect' (R. 1450–1453).

(232) How to catch an Owl (R. 1450). Pencil.

(233) The same Subject. Pencil.

(234) The First of April (R. 1451). Pencil.

(235) Tummus falling into the Ditch (R. 1452). Pencil.

(236) Sketch for the same subject, and a grotesque head, etc. Signed. Pencil.

(237) Tummus labouring under the Delusion that he has seen the Devil. Signed. Pencil.

[(238)–(311)] Studies for Scraps and Sketches (R. 1457–1462, 1465–1470, 1523–1528, 1568–1573, 2795).

Part I.

(238) Sketch for Title of Scraps and Sketches (not used). Signed. Pen and pencil.

(239) *Ob.* Sheet of Sketches, including two for 'Sing Old Rose and Burn the Bellows' (R. 1457). Pencil.

Rev. Sketch for an Illustration; a lame soldier. Pencil.

(240) Sketch for 'A Trifling Accident' (R. 1457), etc. Signed. Pen.

(241) Sketches for 'The Advantage of a Wooden Leg,' etc. (R. 1457). Signed. Pencil and pen.

(242) Sketches for 'A Gentleman's Rest Broken' (R. 1457), etc. Signed. Pencil.

(243) *Ob.* Sketches for 'Lady Dashington's Bonnet Stops the Way, etc.' (R. 1458). Signed. Pencil.

Rev. 'All the World and His Wife' (R. 1568). Pencil.

(244) 'Tooth Powder,' and other sketches (R. 1458 and 1459). Signed. Pencil.

(245) 'Ignorance is Bliss' (R. 1459), and other sketches. Signed. Pencil.

(246) Sketches for 'Legs Famous for Cutting and Shuffling,' etc. (R. 1460). Signed. Pencil.

(247) *Ob.* Sketches for 'Chamber Practice,' etc. (R. 1461).

Rev. Sketches for 'The Grand March of Intellect' (R. 1462), and other subjects.

(248) One of the 'Old School' (R. 1462), etc. Signed. Pencil.

(249) Sketch for the Child's Hands in 'The Age of Intellect' (R. 1462).

Part II.

(250) 'The Four Elements' (R. 1466). Pencil.

(251) The same Subject, and two slight studies. Signed. Pencil.

(252) The Gin Shops (R. 1467). Signed. Pen and ink.

(253) The same Subject, with other sketches. Signed. Pencil.

(254) Taken in Tow (R. 1468). Pencil.

(255) Sketches for 'A Scene in Kensington Gardens' (R. 1469). Signed. Pencil.

(256) Studies for the same subject. Pencil.

(257) *Ob.* 'Forte Piano,' 'Elbow Room' (R. 1470), and 'The Three Tuns' (R. 1526). Signed. Pencil and pen.

Rev. Sketches for the same subjects. Signed. Pencil.

(258) Sketches for 'A Bustling Woman' (R. 1470), etc. Signed. Pencil.

(259) 'The New Police Act' (R. 1470), and other sketches. Signed. Pencil.

(260) 'Forte Piano.' Pen and ink.

(261) *Ob.* 'Forte Piano,' etc. (R. 1470). Signed. Pencil.

Rev. Sketches of Costume, for R. 1469. Pencil.

(262) 'Forte Piano,' etc. Signed. Pen and pencil.

(263) St. Swithin (R. 1470). Pencil.

Part III.

(264) Sketches for 'Any Bellows to Mend,' etc. (R. 1523). Signed. Pencil.

(265) Sketch for one of the same subjects. Pencil.

(266) Sketches for the same subjects. Signed. Pen and ink.

(267) A Comfortable Nap (R. 1524), etc. Signed. Pencil.

(268) 'Christmas Comforts' (R. 1525), 'Round Text and Small Hand' (R. 1526) and 'Spoon Bill' (R. 1527). Pencil and water colours.

(269) *Ob.* 'Christmas Comforts,' etc. Pencil.

Rev. A Dance of the Months. Pencil.

(270) Sketch for 'Christmas Comforts,' etc. Signed. Pen and pencil.

(271) The same Subject. Signed. Pen and ink.

(272) Sketches for 'Infatuation,' etc. (R. 1526). Signed. Pencil.

(273) 'A Spare Rib' (R. 1526). Signed. Pen and pencil.

(274) 'Infatuation.' Pen and pencil.

(275) Sketches for 'Preservation' (R. 1527) and other subjects. Signed. Pencil.

(276) Sketches for 'Nobody made Fun Of' (R. 1528). Signed. Pen and pencil.

Part IV.

(277) 'Odd Fish' (R. 1568). Signed. Pencil.

(278) Sketches for 'All the World and His Wife' (R. 1568). Pen and ink.

(279) Sheet of Sketches, including 'Gentleman and Porter' (R. 1568). Signed. Pencil.

(280) Practice (R. 1569). Signed. Pencil.

(281) Slight Sketch for the same subject. Signed. Pencil.

(282) Part of a Sketch, the 'first idea' of the 'Fiend's Frying Pan' (R. 1570). Signed. Pencil.

(283) *Ob.* Sketches of Horsemen and figures, including sketch for the Fiend's head in the same subject. Pen and sepia.

Rev. Studies of Horsemen. Signed. Pencil.

(284) 'Cigar Divan' (R. 1571). Signed. Pencil.

(285) 'The Ale House' (R. 1571). Signed. Pencil.

(286) 'The Home' (R. 1571). Signed. Pencil.

(287) Slight Sketch for the same subject, and sketch for 'Dress and Undress (R. 1569). Pen and pencil.

(288) 'A Tail of Terror' (R. 1572), with other studies. Signed. Pencil.

(289) 'D—tail' (R. 1572), and other sketches. Signed. Pen and pencil.

(290) Sketches for 'Tails' (R. 1572), not used. Signed. Pencil.

(291) *Ob.* 'Poor Pride—A Pitiful Tail' (R. 572), etc. Pencil.

Rev. 'Draggle-tail' and 'Major Longbow—or, a Traveller's tail' (R. 1573). Pencil.

(292) 'Tails' (R. 1572) and other subjects. Signed. Pencil.

(293) 'The Queue' (R. 1572). Signed. Pencil.

(294) 'A Dreadful Tail' (R. 1572), and 'Pig-tail' (R. 1573). Signed. Pencil.

(295) *Ob.* Studies for 'Tell Tale' (R. 1573). Signed. Pencil.

Rev. Robert the Bruce on horseback, etc. Pencil.

(296) Sketches for 'A Tale of the Sea,' 'Draggle-tail,' etc. (R. 1573). Signed. Pencil.

(297) Sketches for 'Tails' (1572), 'Major Longbow' (1573), etc. Signed. Pencil.

(298) Unused Sketches for 'Tails' (1572 and 1573). Signed. Pencil.

(299) 'Pig-tail' (R. 1573), etc. Signed. Pencil.

(300) 'Tail of a Tub' and 'A Tail-bearer' (R. 1573), etc. Signed. Pencil.

(301) 'Major Longbow' and 'Draggle-tail' (R. 1573). Signed. Pen and pencil.

(302) *Ob.* 'Major Longbow,' etc. Signed. Pen and pencil.

Rev. Studies of Chairs. Signed. Pencil and sepia.

(303) *Ob.* Sketches for the Marine in 'Tell Tale' (R. 1573) Signed. Pencil.

Rev. Studies of Figures. Signed. Pencil.

(304) *Ob.* Sketch for the Marine in 'Tell Tale' (R. 1573). Signed. Pencil.

Rev. Sketch for unused Title-page, 'Tail-Pieces,' etc., with 'Tails' as vignette. Signed. Pencil.

(305) Sketch for 'Tell Tale' (R. 1573), etc. Pencil.

(306) *Ob.* 'Vive La Bag a tail!' (R. 1573), etc. Signed. Pencil.

Rev. Men and Women on horseback. Signed. Pencil.

(307) *Ob.* 'Relieving a Tail of Distress' (R. 1573). Pencil.

Rev. Two Figure Studies. Pencil.

[(308)–(311)] Re-issue (never published) of 'Scraps and Sketches.'

(308) Sketch for lithographed Title (R. 2795). Signed. Pencil.

(309) *Ob.* Sketch for the same subject; a different design. Pencil.

Rev. Sketch for a Vignette, for the title (not used). Pen and ink.

(310) *Ob.* Rough Sketch for the same subject; a different design. Pencil.

Rev. 'Great Fall in the Price of Scraps and Sketches;' another design for the same subject. Pencil.

(311) *Ob.* Rough Sketch of another design for the title; the artist selling copies. Pencil.

Rev. Sketches for the same subject. Pencil.

(312) Salus Populi Suprema Lex (R. 1464). Pen and ink.

(313) Slight Sketch for the same subject. Signed. Pencil.

[(314) (316)] Sir Walter Scott's Demonology and Witchcraft. 1830. (R. 1471–1482.)

(314) 'Fairy Revenge' (R. 1477). Signed. Pencil.

(315) Studies for 'Tak aff the Ghaist!' (R. 1481). Signed. Pencil.

(316) Sketches (not used). Pen and ink.

(317) Tabitha in a Bath Chair (R. 1486); illustration to the New Bath Guide. Pencil.

[(318)–(323)] Illustrations to Popular Works (R. 1490–1495).

(318) Plan of the Title-page and Sketch.

(319) The Vicar of Wakefield preaching to the prisoners (R. 1491). Signed. Indian ink and brush.

(320) *Ob.* Sketch for Vignette (unused) to 'Roderick Random.' Signed. Pencil.

Rev. Sketch for Tailpiece (unused) to the same subject. Signed. Pencil.

(321) *Ob.* Headpiece and Tailpiece (unused) for Knickerbocker's 'New York.' Signed. Pencil.

Rev. Sketch of a Church, in an ornamental border. Signed. Pencil.

(322) *Ob.* Grotesque Design for a Title-page. Signed. Pen and pencil.

Rev. Ornamental Design. Signed. Pencil.

(323) Grilling the Old Sinner on his own Gridiron (R. 1496). Signed. Pencil.

[(324)–(328)] Humphrey Clinker (R. 1498–1501).

(324) Humphrey's Introduction to the Bramble Family (R. 1498). Signed. Pencil.

(325) Humphrey's Disaster (R. 1499). Signed. Pencil.

(326) *Ob.* Sketches of Humphrey's Figure (not used). Signed. Pencil.

Rev. Sketches of the same subject. Signed. Pencil.

(327) Humphrey's Zeal for his Master (R. 1500). Signed. Pencil.

(328) Three Sketches of the same subject. Signed. Pencil.

[(329)–(334)] Roderick Random (R. 1502–1506).

(329) The Combat between Roderick and Captain Weazel (R. 1502). Pencil. With other sketches.

(330) Strap's Fright at the Raven (R. 1503), with other sketches. Signed. Pencil.

(331) Strap's Misfortune in the Dining Cellar (R. 1504); with other sketches. Signed. Pencil.

(332) Roderick threatening to execute Justice on Gawky (R. 1505). Signed. Pencil.

(333) Roderick and the Bumpkins (R. 1506); with studies of heads. Signed. Pencil and sepia.

(334) Sheet of Studies for the three subjects (R. 1502, 1504 and 1506). Signed. Pencil.

[(335)-(345)] Peregrine Pickle (R. 1507–1514).

(335) Three Black Hairs (R. 1507). Signed. Pencil.

(336) The Commodore's Wedding (R. 1508). Signed. Pencil.

(337) Davy Jones (R. 1509), etc. Signed. Pencil.

(338) Pallet's Fright (R. 1510). Signed. Pencil.

(339) The same Subject, and a different version of it. Pencil.

(340) The same Subject, in the latter version. Pencil.

(341) The Magician (R. 1511). Pencil and Indian ink.

(342) The Tailors baffling the Bailiff (R. 1512). Pencil.

(343) Hatchway's Eagerness to meet Peregrine (R. 1513). Slight study. Pencil.

(344) Hatchway's Experiment to rouse Peregrine (R. 1514). Signed. Pencil.

(345) Sketch for an Illustration not etched. Pencil.

(346) Sketch for 'The Cat's Tail,' Merlin bouncing from the fire (R. 1516).

[(347)–(350)] Joseph Andrews (R. 1531–1534).

(347) Parson Adams and Hog's Puddings (R. 1531). Signed. Pencil.

(348) *Ob.* Two Sketches for 'Adams' Visit to Parson Trulliber' (R. 1532). Pencil.

Rev. The same Subject. Signed. Pen and ink.

(349) *Ob.* Sketches for 'The Ambassador' (R. 1533). Pencil.

Rev. The same Subject. Pen and ink.

(350) Beau Diddapper (R. 1534). Signed. Pen and pencil.

[(351)–(358)] Amelia (R. 1535–1542).

(351) *Ob.* Blear-eyed Moll (R 1535). Signed. Pen and pencil.

Rev. The same Subject. Signed. Pencil.

(352) *Ob.* Booth discovered in the Hamper (R. 1536). Signed. Pencil.

Rev. Grotesque Figures. Signed. Pencil.

(353) *Ob.* Amelia's unexpected Visit (R. 1537). Signed. Pen and sepia.

Rev. The same Subject. Pen and ink.

(354) Slight Sketch for the same subject. Signed. Pencil.

(355) *Ob.* Captain Bath making Posset (R. 1538). Signed. Pencil.

Rev. The same Subject. Signed. Pencil.

(356) Mrs. Ellison's Rage on finding herself detected (R. 1539). Signed. Pencil.

(357) *Ob.* The Masquerade Scene (R. 1541). Signed. Pen and sepia.

Rev. The same Subject. Pencil.

(358) The Doctor seizing Lawyer Murphy (R. 1542). Signed. Pen and sepia.

[(359)–(365) The Vicar of Wakefield (R. 1543–1544).

(359) The Unexpected Visit of Fine Ladies (R. 1543). Pencil.

(360) The Gross of Green Spectacles (R. 1544), with a landscape sketch and studies of heads. Signed. Pencil.

(361) *Ob.* Moses dressed out for the Fair by his sisters (not used). Signed. Water colours.

Rev. The same Subject. Signed. Pencil.

(362) *Ob.* Sketch for the same subject, etc.

Rev. Sketch of Temple Bar, and two figure studies. Signed. Pencil.

(363) Two Studies of the Head of the Vicar of Wakefield. Signed. Pencil.

(364) *Ob.* Five Rough Sketches (not used) for illustrations to the 'Vicar of Wakefield.' The Vicar preaching to the prisoners; Burchell rescuing Sophia; the Vicar and Olivia; Olivia's reappearance; and 'Finale.' Signed. Pencil.

Rev. Sketch of a Barge, etc. Signed. Pencil.

(365) Figure of the Vicar; study for 'The Gross of Green Spectacles' (R. 1544), etc. Signed. Pencil.

[(366)–(368)] Sir Launcelot Greaves (R. 1545 and 1546).

(366) The Alarm of Crowe and Fillet at the appearance of Sir Launcelot (R. 1545). Pencil.

(367) Dawdle's Victory over Captn. Crowe (R. 1546). Pencil.

(368) Slighter Sketch for the same subject. Signed. Pencil.

[(369)–(375)] Tristram Shandy (R. 1547–1554).

(369) The Jack-boots transformed into Mortars (R. 1548). Signed. Pencil.

(370) The Long-nosed Stranger at Strasburg (R. 1549). Pencil.

(371) Effects of Trim's Eloquence (R. 1551). Pencil.

(372) Trim's Relation of Tristram's Misfortune (R. 1552). Pencil.

(373) Quarrel of Dr. Slop and Susannah (R. 1553). Pencil.

(374) The Smoking Batteries (R. 1554). Pencil.

(375) Two Sketches for the same subject. Signed. Pencil.

[(376)–(384)] Tom Jones (R. 1555–1562).

(376) The Battle Royal in the Churchyard (R. 1555). Pencil and sepia.

(377) The same Subject. Pencil.

(378) Square discovered in Molly Seagrim's apartment (R. 1556). Pencil.

(379) The same Subject. Pencil.

(380) Squire Western's Rage with Tom Jones (R. 1557). Pen and ink.

(381) *Ob.* Study for the same subject. Pencil.

Rev. Tom Jones and Square (not etched). Pencil.

(382) The Affrighted Sentinel (R. 1558). Pencil and sepia.

(383) Partridge's Faux Pas with the the Gipsy (R. 1560). Pencil and sepia.

(384) *Ob.* Awkward Situation of Lady Bellaston (R. 1561). Pencil.

Rev. Study of a Fop and some grotesque heads. Pencil.

(385) Illustration to Altrive Tales (R. 1567). Pen and ink.

[(386)–(391)] Lucien Greville (R. 1574–1579).

(386) John Allen carrying off the Fiddler (R. 1574). Signed. Pencil.

(387) De Ruyter and Mrs. Seymour (R. 1575). Signed. Pencil.

(388) Greville and Rixon dressing Basil (R. 1576). Signed. Pencil.

(389) The Dying Officer (R. 1577). Signed. Pencil.

(390) The Subalterns surprising the Mahomedan (R. 1578). Signed. Pencil.

(391) Randosammy the Orderly (R. 1579). Signed. Pencil.

[(392)–(395)] The Wife (R. 1580–1583).

(392) Act III., Scene 2. The Gipsy telling Constantia's fortune (R. 1581). Signed. Pencil.

(393) Act III., Scene 6. Mrs. Belmont and her husband (R. 1583); Act III., Scene 4, Sir John Freeman interrogating Humphrey (R. 1582); and Act II., Scene 2, Byfield scorned by Mrs. Belmont (R. 1580); with studies of horses. Signed. All pencil and sepia.

(394) Slight Sketch for Act III., Scene 4 (R. 1582). Signed. Pencil.

(395) Slight Sketches for the three subjects (R. 1580, 1582, and 1583). Pencil.

[(396)–(405)] Gil Blas (R. 1585–1594).

(396) Gil Blas attempting to Escape from the Robber's Cave (R. 1585). Pencil and sepia.

(397) Study for the same subject. Signed. Pencil.

(398) The Canon at Dinner (R. 1587). Signed. Pencil and sepia.

(399) Gil Blas recovering his Ring from Camilla (R. 1588). Signed. Pencil and sepia.

(400) Gil Blas discovering the Feet of a Man in Euphrasia's Chamber (R. 1589). Signed. Pencil and sepia.

(401) *Ob.* The Reception of Gil Blas by the Players (R. 1591). Pencil.

Rev. Slight Sketch for an illustration to Gil Blas (not used). Pencil.

(402) *Ob.* Gil Blas reading to the King (R. 1593). Pencil.

Rev. Illustration to Gil Blas (not used). Pencil.

(403) Gil Blas reading to the King. Pencil.

(404) The Visit of the Prince to Catalina (R. 1594). Signed. Pencil and sepia.

(405) Sketch for the same Subject. Pencil.

[(406)–(430)] Don Quixote (R. 1595–1609).

(406) The Don attacking the Windmills (R. 1595). Signed. Pencil.

(407) Sketches for the same subject, not used. Signed. Pencil.

(408) Tossing Sancho in a Blanket (R. 1596). Signed. Pen and ink.

(409) *Ob.* The Adventure of the Fulling Mills (R. 1597). Signed. Pencil.

Rev. The same Subject. Pencil.

(410) The Don playing his Mad Pranks upon the Sable Mountains (R. 1598). Signed. Pencil.

(411) *Ob.* The Don battling with the Wine Skins (R. 1599). Signed. Sepia.

Rev. Sketch for the same subject. Signed. Pencil.

(412) *Ob.* The same Subject. Signed. Pen and pencil.

Rev. The same Subject. Signed. Pencil.

(413) The Don enchanted in the Cage (R. 1600). Signed. Pencil and sepia.

(414) Sancho introducing the Don to the Lady Dulcinea (R. 1601). Signed. Pencil and sepia.

(415) *Ob.* Quixote braving the Lion (R. 1602). Signed. Pencil.

Rev. The same Subject. Signed. Pencil.

(416) Gines de Passamonte stealing Dapple (R. 1603). Signed. Pencil.

(417) Sketches for the same subject; a vignette for title. Signed. Pencil.

(418) Sketch for the same subject; a girl's head. Signed. Pencil.

(419) The Squire of the Wood's Nose (R. 1604). Signed. Pen and ink.

(420) The same Subject, etc. Signed. Pen and ink.

(421) The same Subject. Signed. Pencil.

(422) Study for the same subject. Pen and ink.

(423) A similar Study and other sketches. Signed. Pencil.

(424) The Adventure of the Wooden Horse (R. 1606). Signed. Pen and pencil.

(425) *Ob.* Sancho in his Governorship (R. 1607). Signed. Pen and pencil.

Rev. Sketch for the same Subject. Pencil.

(426) The Don and the Duenna (R. 1608). Signed. Pencil.

(427) Don Quixote and Sancho returning Home (R. 1609). Signed. Pencil.

(428) Figure Sketches for Don Quixote (not used). Signed. Pen and ink.

(429) *Ob.* Head of Don Quixote and other studies (not used). Signed. Pencil and pen.

Rev. Similar Studies (not used). Signed. Pen and ink.

(430) Don Quixote standing on Rozinante's Back (not used), and portrait sketch of the Rev. Edward Irving. Signed. Pen and pencil.

[(431)-(498)] My Sketch-book (R. 1610-1621, 1635-1647, 1682-1689, 1789-1792, and 3778). Parts I., II., and III.

(431) *Ob.* Sketches for 'Domestic Medicine,' etc. (R. 1610). Signed. Pencil and pen.

Rev. Portrait Sketch of the Artist, etc. Signed. Pencil.

(432) *Ob.* Sketches of Fops (R. 1611). Signed. Pencil and pen.

Rev. Various Grotesque Sketches. Signed. Pencil.

(433) *Ob.* Sketches of Fops (R. 1611), Du Crow (R. 1619), etc. Signed. Pencil.

Rev. A Lady alarmed at her own Shadow (R. 1620), and other sketches. Signed. Pencil.

(434) Sketches of Fops (R. 1611) and Du Crow, the flying horseman (R. 1619). Signed. Pen and pencil.

(435) Studies of Figures (R. 1611). Signed. Pen and pencil.

(436) Similar Studies. Signed. Pencil.

(437) The Tomb of Napoleon (R. 1612). Signed. Pencil.

(438) The same Subject. Pen and pencil.

(439) *Ob.* 'Call you this backing of your Friends?' (R. 1613), A Refreshing Shower (R. 1618), and other subjects. Signed. Pen and pencil.

Rev. 'Some Animals that were seen going about Loose' (R. 1635), and other subjects. Signed. Pencil.

(440) *Ob.* 'Bow Window' (R. 1613), and grotesque designs for the title of My Sketch Book (not used).

Rev. Slight Sketches for compositions. Signed. Pencil.

(441) *Ob.* 'Bow Window' (R. 1653), Fatima (R. 1526), etc. Signed. Pen and pencil.

Rev. Fatima (R. 1526). Pencil.

(442) *Ob.* A Fine Fright (R. 1613), and other subjects. Signed. Pencil.

Rev. A Lady alarmed at her own Shadow (R. 1620), etc. Signed. Pencil and pen.

(443) *Ob.* Sketch of a Man in a Helmet (R. 1614), etc. Signed. Pencil.

Rev. Grotesque Sketches. Signed. Pencil.

(444) Sketches for the Pillars of a Gin Shop (R. 1614). Signed. Pen and ink.

(445) Sketches for the same subject. Signed. Pencil.

(446) Sketches for the same subject. Pen and pencil.

(447) A Lady reading indoors (R. 1615). Pencil and sepia.

(448) A Lady reading out of doors (R. 1615), with sketches of heads. Signed. Pen and pencil.

(449) Honorary Members of the Temperance Society (R. 1616), etc. Signed. Pencil.

(450) '1st of September. Alas poor Ghosts!' etc. (R. 1616), and a sketch for another subject (R. 1688). Pencil.

(451) *Ob.* Sketches at Dover (R. 1617). Signed. Pencil.

Rev. Shakespeare's Cliff (R. 1617). Signed. Pencil.

(452) Just arrived from the Continent (R. 1617). Signed. Pencil.

(453) The Morning Promenade (R. 1619). Pencil.

(454) *Ob.* Sketches for the Morning Promenade and Montpellier Rotunda (R. 1619 and 1620); Indian Rubber (1642), etc. Signed. Pencil.

Rev. Doubling the Cape.

(455) Sketches for Fox and Goose (R. 1621). Signed. Pencil.

Parts IV.–VI.

(456) 'Birds of Paradise,' 'a Species of Macaw' (R. 1635), and 'Bath Coach' (1646), etc. Signed. Pencil.

(457) A Sprig of Shillelagh (R. 1636), Drawing for the Militia (R. 1637), and other subjects. Signed. Pencil.

(458) *Ob.* An Officer going to a Ball, etc. (R. 1637). Signed. Pencil.

Rev. Sketches of a Military Band, and of Falstaff, etc. Signed. Pen and pencil.

(459) *Ob.* Drawing for the Militia, etc. (R. 1637). Signed. Pencil.

Rev. Grotesque Sketches. Signed. Pencil.

(460) *Ob.* Rough Sketch for Recollections of the Court of Common Pleas (R. 1638).

Rev. Sketches of a Fiddler, 'playing with one foot in the grave.' Signed. Pen and ink.

(461) *Ob.* Studies for Recollections of the Court of Common Pleas (R. 1638) and for Zoological Sketches (R. 1635). Signed. Pencil.

Rev. Copy of a Portrait on an Egyptian Mummy in the British Museum (R. 1627).

(462) Sketch for a Chapter on Noses (R. 1639), Beau Nassus (R. 1686), and subjects in R. 1687. Signed. Pencil.

(463) *Ob.* A Chapter on Noses (R. 1639), etc. Signed. Pencil.

Rev. Most approved Method of Pulling a Fellow's Nose (R. 1639); Lath and Plaster (R. 1641), etc. Signed. Pencil and pen.

(464) Most approved Method of pulling a Fellow's Nose. Pen and ink.

(465) Sketch for the same subject. Pencil.

(466) A Chapter on Noses; various types of legs, etc. Signed. Pencil.

(467) The Worship of Wealth (R. 1640). Signed. Pencil and sepia.

(468) *Ob.* Sketch for the same subject; 'Hood's Comic Annual' (R. 1641), etc. Pencil, pen and sepia.

Rev. A Sketch for Don Quixote; Sancho Panza and the Squire of the Wood's nose, etc. Pencil.

(469) *Ob.* The Worship of Wealth, etc. Signed. Pencil.

Rev. The Gin Juggarnath (R. 1682), etc. Signed. Pencil.

(470) *Ob.* Indian Rubber, etc. (R. 1642). Signed. Sepia and pencil.

Rev. Sketches for 'Hood's Comic Annual' (R. 1641), etc. Signed. Pencil.

(471) Geography (R. 1642). Signed. Pen and ink.

(472) *Ob.* Sketch (modified) for Title to the whole series (R. 1643). Pencil.

Rev. Utility combined with Elegance (R. 1610), and other sketches. Pencil.

(473) *Ob.* The Atheist (R. 1644), and sketches for R. 1618, etc. Signed. Pencil.

Rev. Sketches of a Cobbler (R. 1683), a woman with a child, etc. Signed. Pencil.

(474) How we Steamers do go Along! (R. 1644); An unkind wish (R. 1620), etc. Signed. Pencil.

(475) *Ob.* The Toad Eater (R. 1645), and other subjects. Signed. Pencil.

Rev. Fifth of November (R. 1645), and grotesque studies. Signed. Pencil.

(476) *Ob.* A Servant Girl of Other Days, etc. (R. 1645). Signed. Pencil and pen.

Rev. Miss Spriggins, 5th of November (R. 1645), sketch of Liston, etc. Signed. Pen and pencil.

(477) Sketches for 'Porters' (R. 1646). Signed. Pencil and pen.

(478) *Ob.* The same Subject; 'Bow Window' (R. 1613), and The Shop for Bargains (R. 1468). Signed. Pencil.

Rev. Porters. Signed. Pen and pencil.

(479) *Ob.* The same Subject; Bath Coach; A Wapping Sweetheart (R. 1646), etc. Signed. Pencil.

Rev. A Servant Girl of Other Days (R. 1645); studies of heads for Recollections of the Court of Common Pleas (R. 1638), and Pulling a Fellow's Nose (R. 1639). Signed. Pencil.

(480) Will you buy a Broom? (R. 1646). Pen and ink.

(481) *Ob.* First Steps (R. 1647).

Rev. Sketch of Falstaff (R. 2609), etc.

Parts VII and VIII.

(482) *Ob.* A Waiter (R. 1683), etc. Signed. Pen and ink.

Rev. Sketch of a Fat Man, and a scarecrow. Signed. Pencil.

(483) Design for an Album (R. 1683). Signed. Pencil and water colours.

(484) *Ob.* Rough Sketch of the same subject. Signed. Pencil.

Rev. Figure Studies. Signed. Pencil.

(485) The Great Conqueror—of all (R. 1684). Pencil.

(486) *Ob.* Ugly Customers, Artist and Sitter (R. 1685); Daddy Longlegs (R. 1614), etc. Signed. Pencil.

Rev. Ugly Customers; the bull in the shop (R. 1685), and other sketches. Signed. Pencil.

(487) Folly in Pursuit of Pleasure, Beau-Nassus, Nursery-tails, etc. (R. 1686). Pencil.

(488) *Ob.* Nursery Tails (R. 1686), and 'Mr. Ruskin's idea of the proper proportion of a head.' Signed. Pencil.

Rev. The same Subjects. Signed. Pencil.

(489) Sketch of a Child (R. 1686), and sketches of the Statue at Battle Bridge, New Road (R. 1689), etc. Signed. Pencil.

(490) *Ob.* 'Drunk' according to Act of Parliament (R. 1688). Signed. Pencil.

Rev. A Lady Unable to Help Herself. Signed. Pencil.

(491) 'Pot Valiant' and 'Quackery' (R. 1688), and The Statue at Battle Bridge (R. 1689), etc. Signed. Pencil.

Part IX.

(492) Cockney Whips (R. 1790). Signed. Pencil.

(493) The Three Mr. Rodds, etc. (R. 1791), and other slight figure sketches. Signed. Pen and ink.

(494) *Ob.* The Three Mr. Rodds. Signed. Pen and pencil.

Rev. The same Subject. Signed. Pencil.

(495) A Sheet of Sketches, chiefly studies of horses and riding, including 'Hunting in Somersetshire' (R. 1791). Signed. Pencil and pen.

(496) *Ob.* 'Hunting in Somersetshire' (R. 1791). A Puff Cart (R. 1790), etc. Signed. Pencil.

Rev. 'Portrait of Some One.' Signed. Pencil.

(497) *Ob.* Giraffes and Other Novelties (R. 1792). Signed. Pencil.

Rev. The same Subject, with differences. Signed. Pencil.

(498) *Ob.* Design for Vignette on cover of the whole series (R. 3778). Signed. Pen and ink.

Rev. Grotesque Title for 'My Sketch Book' (not used). Pen and pencil.

(499) *Ob.* Copy of Portrait on an Egyptian Mummy in the British Museum (R. 1627). Signed. Pencil; and a sketch by W. M. Thackeray.

Rev. Copy of the Same Portrait; and study of a dog. Signed. Pencil.

[(500)–(512)] Minor Morals (R. 1632, 1670–1674, 2017–2022).

(500) Jayme the Robber and the Governor of Crevillente (R. 1632). Signed. Pen and pencil.

(501) *Ob.* The Storm (R. 1670). Signed. Pencil and sepia.

Rev. Slight Sketch for the same subject. Pencil.

(502) *Ob.* The Same Subject. Signed. Pencil.

Rev. Sketch of Man and Horse. Pencil.

(503) George Matthewes in Prison (R. 1671). Signed. Pencil.

(504) The African King (R. 1672). Signed. Pencil.

(505) Tom Traffic (R. 1673). Signed. Pencil.

(506) Abdallah, the last of the Moorish chieftains in Spain (R. 1674). Signed. Pencil.

(507) The Sheriff of Mekka (R. 2017). Signed. Pencil.

(508) The Peri and the Tailor (R. 2019). Signed. Pencil.

(509) Locust Destroyers (R. 2020). Signed. Pencil.

(510) The Wandering Jew (R. 2021). Signed. Pencil.

(511) A different Sketch for the same subject. Signed. Pencil.

(512) The Vampire (R. 2022). Signed. Pencil.

(513) *Ob.* Sketch for Frontispiece to Angelo's Picnic (R. 1634); The Great Conqueror (R. 1684), etc. Signed. Pencil.

Rev. The Old Pier at Dover. Signed. Pen and sepia.

[(514)–(522)] Tough Yarns (R. 1648–1655, 3826–3834).

(514) Greenwich Pensioners (R. 1648). Pencil.

(515) Land Crabs (R. 1649). Signed. Pen and ink.

(516) Mother Mount's Rats (R. 1650). Signed. Pencil.

(517) Jack and the Custom House Officer (R. 1651). Signed. Pencil.

(518) Bow Chasers (R. 1652). Signed. Pencil.

(519) *Ob.* Trowbridge and the Count (R. 1653). Pen and ink.

Rev. Two Studies for the Figures of a fallen Highland soldier. Pencil.

(520) Sketches for 'Old Mike and Mrs. Rowley' (R. 1654). Signed. Pen and ink.

(521) 'It is only Uncle Joe' (R. 1655); a sketch (unused) of old sailors in the picture gallery at Greenwich; and grotesque figures. Signed. Pencil.

(522) *Ob.* Studies for Three Tailpieces to Tough Yarns (R. 3826, 3828 and 3834).

Rev. Two Rough Sketches for Vignettes. Signed. Pencil.

[(523)–(602)] The Comic Almanack (R. 1656–1669, etc.).

[1835.]

(523) Two Studies for 'January—Ice Carting' (R. 1658). Signed. Pencil.

(524) August—Oyster Day (R. 1665). Pen and pencil.

(525) Two Rough Sketches for 'November—the Gunpowder Plot' (R. 1668). Pencil.

(526) Another Study for the same subject. Pencil.

[1836.]

(527) *Ob.* Sketch for 'Humbuggum Ass-trologicum' (R. 3837).

Rev. Sketches for the same subject. Pencil.

[1837.]

(528) January—Last Year's Bills (R. 1793). Pencil.

(529) Sheet of Sketches, including rough study for 'March—Tossing the Pancake' (R. 1795). Signed. Pencil.

(530) April—Return from the Races (R. 1796). Signed. Pencil.

(531) September—Cockney Sportsmen (R. 1802). Signed. Pencil.

(532) October—Brewing (R. 1802). Signed. Pencil.

(533) Sketch for the same subject. Pencil.

(534) November—St. Cecilia's Day (R. 1803). Pencil.

(535) December—Christmas Eve (R. 1804). Pencil.

(536) *Ob.* Sketch for the same subject and for another subject (not etched). Pencil.

Rev. Sketch of a Dance of the Months (not etched). Pencil.

(537) Sketch for the Hieroglyphic (R. 3839). Signed. Pencil.

[1838.]

(538) January—New Year's Eve (R. 1882). Signed. Pen and pencil.

(539) May—All a-growing (R. 1886). Pencil.

(540) Study of Street and Houses for the same subject. Pencil.

(541) June—The Queen's Own (R. 1887). Pencil.

(542) August—Sic Omnes (R. 1889). Pencil.

(543) Two Rough Sketches; "September—Michaelmas Gander" (R. 1890); and "Fairings" (unused). Pen and ink.

(544) The Queen of Hearts; sketch for Hieroglyphicum Granny—Hoaxum (R. 3873). Signed. Pencil.

(545) Rough Sketch for the same subject, and two other sketches. Pencil.

[1839. Containing 'Stubbs's Calendar; or, The Fatal Boots.']

(546) Sheet of Six Sketches for "March," "May," "June," "July," "August," and "September" (R. 1932, 1934–1938). Pencil.

(547) April Fooling (R. 1933). Signed. Pencil.

(548) Captain Waters pulling Stubbs's Nose: study for July—Summary Proceedings (R. 1936). Signed. Pencil.

[1840. Containing 'The Story of Barber Cox.']

(549) February—First Rout (R. 2039); and 'January—The Announcement' (R. 2038). Pencil.

(550) Sketch, modified in the etching, for March—A Day with the Surrey Hounds (R. 2040), and April—The Finishing Touch (R. 2041). Pencil.

(551) Sketch for 'Blarneyhum Ass-trologicum' (R. 3947). Signed. Pencil.

(552) Two Sketches for the same subject, and sketch of a figure for Capricornus (R. 2375). Signed. Pencil.

(553) March—Theatrical Fun-Dinner (R. 2120). Signed. Pencil.

(554) Sketch, modified in the etching, for April—"I know a bank," etc. (R. 2121). Signed. Pencil.

(555) Sketch for July—long days and long ears (R. 2124). Signed. Pencil.

(556) The Hieroglyphic (R. 3954), etc. Signed. Pencil.

[1842.]

(557) *Ob.* High and Low Water (R. 2149). Signed. Pencil.

Rev. The same Subject; and three sketches of heads. Signed. Pencil.

[1843.]

(558) *Ob.* A Sheet of Sketches, including one for 'Oh, Law!' (R. 2228); 'Science under Divers Forms' (R. 2234), etc. Signed. Pencil.

Rev. Studies for 'The Miser's Daughter.' 'Randulph defending himself against Philip Frewin.'

(559) The Charter. A Common's scene (R. 2229), and other sketches. Signed. Pencil.

(560) Air-um Scare-um Travelling (R. 2235). Signed. Pencil and water colours.

(561) Show of Hands for a Liberal Candidate (R. 2236), and British Museum 2043; Curiosities of Ancient Times (R. 2232). Signed. Pencil and sepia.

(562) Sketch, modified in the etching, for 'Baby-lonian University' (R. 2237). Pen and ink.

(563) The same Subject, as etched; and 'New Harmony' (R. 2239). Signed. Pen and sepia.

(564) Two Sketches for 'The Height of Improvement—Putting up the Shutters' (R. 2238). Signed. All pencil and sepia.

[1844.]

(565) The Tax upon Property (R. 2266), etc. Signed. Pencil.

(566) The same Subject. Signed. Water colours and pencil.

(567) Guy Fawkis treated Classically (R. 2272). Signed. Pencil and sepia.

(568) Dog Days—Legislation going to the Dogs (R. 2275), etc. Pencil.

[1845.]

(569) *Ob.* Studies of Figures and Dresses for 'Lady Day—Old and New Style' (R. 2315). Pencil.

Rev. Slight Sketches; the Fall of Nineveh and the Fall of Niagara, used in 'the Fall of the Leaf' (R. 2321). Pencil.

(570) *Ob.* The Spring Quarter (R. 2316); and the Fall of the Leaf (R. 2321). Signed. Pencil.

Rev. Sketch of a Waterfall. Pencil.

[1846.]

(571) Taurus—A Literary Bull (R. 2367); study of the Bull. Pencil.

(572) Leo—Androcles and the Lion (R. 2370), and another subject. Signed. Pencil.

[1848.]

(573) Sheet of Sketches, including 'A good Pennyworth' (R. 2419); 'Full inside, Sir, but plenty of room on the top' (R. 4214); and the Female Tars of Great Britain (R. 4241 and 4242), etc. Signed. Pencil.

(574) Two Sketches for 'A Tremendous Experiment' (R. 4216). Pencil.

(575) Two Sketches for 'The Potato itself again' (R. 4254). Signed. Pencil.

(576) The Genealogical Shirt (R. 4255). Pencil.

(577) Sheet of Sketches, including Yachting for Ladies (R. 2423), and Movement of the Fine Arts (R. 4244). Signed. Pencil.

[1849.]

(578) Sketches for 'The Preparatory School for Fast Men' (R. 2436). Signed. Pencil.

[1850.]

(579) Design for Title-Page to the Comic Almanack, 1850. Signed. Pencil.

(580) Sketch of Title for the cover of the Comic Almanack, 1850. Signed. Pen and ink.

(581) *Ob.* Sketch for the same subject.

Rev. A different Sketch for the same subject. Pen and pencil.

(582) *Ob.* Sketch for the same subject. Signed. Pencil.

Rev. Sketches for the same subject. Signed. Pencil.

(583) Sketch for the same subject. Signed. Pencil.

(584) As it ought to be, or, The Ladies trying a contemptible scoundrel for a 'Breach of Promise' (R. 2450), etc. Signed. Pencil.

(585) Sketches of Judges and Counsel for the same subject. Signed. Pencil.

(586) 'A Splendid Spread' (R. 2452). Signed. Pencil.

(587) *Ob.* Sketch for 'The Fearful but Probable ultimate effect of feeding John Bull upon foreign produce' (R. 2454), etc. Signed. Pencil.

Rev. Bird's-eye View of a Fortification. Signed. Pencil.

(588) Two Sketches for 'What it must come to at Last' (R. 2455). Signed. Pencil.

[1851.]

(589) Sketches for 'Fellows of the Zoological Society' (R. 2526). Signed. Pen and ink.

(590) Taking the Census (R. 2527). Pen and ink.

(591) *Ob.* Sketch (not used), 'Over Population' (cf. R. 2531). Pencil.

Rev. Sketch (not used) for the same subject. Pencil.

[1852.]

(592) The Bloomers in Hyde Park (R. 2545): studies. Signed. Pencil.

(593) *Ob.* Sketches for 'The Peace Society' (R. 2547). Pen and ink.

Rev. Part of a Sketch of a Trophy. Pencil.

(594) Advice to those about to Marry (R. 2548). Pen and ink.

(595) *Ob.* The Triumphal Procession (R. 2551). Signed. Pen and ink.

Rev. Studies of Figures fighting, etc. Signed. Pencil.

[1853.]

(596) Sketch (modified in the etching) for 'The Rights of Women' (R. 2554). Signed. Pen and pencil.

(597) Sketch for Part of the same subject; and sketch for 'Frank Fairlegh' (R. 2462). Signed. Pencil and pen.

(598) *Ob.* A Pack of Knaves (R. 2556). Signed. Pen and pencil.

Rev. Studies of Figures and Boats. Signed. Pencil and water colours.

(599) Two Sketches for 'An Extraordinary Movement in China' (R. 2557). Signed. Pen and pencil.

(600) Sketches for 'Will You be our Vis-à-Vis?' (R. 2558); 'There's nothing like heather' (R. 2559), etc. Pencil and pen.

(601) A New Opening for Valentines (R. 4189). Pencil.

(602) *Ob.* 'Easter Monday—Amusements of the People.' Sketch of a penny steamer, for the Comic Almanack (not used). Pencil.

Rev. Grotesque Figures, and a study of a face. Pencil.

[(603)–(613)] Auldjo's Constantinople (R. 1675–1681).

(603) *Ob.* The Valley of Sweet Waters (R. 1676). Signed. Pencil.

Rev. Sketches for Figures in the same subject. Pencil.

(604) *Ob.* Rough Sketch of the same subject. Signed. Pencil.

Rev. Grotesque Sketches of a Man frightened by a goblin. Pencil.

(605) *Ob.* The Sultan going to Mosque (R. 1677). Signed. Pencil.

Rev. Studies of Girls' Figures.

(606) Sketch of the same subject. Signed. Pencil.

(607) Small Rough Sketch of the same subject. Pencil.

(608) Slave Market, Constantinople (R. 1678). Signed. Pencil.

(609) Sketch for the same subject. Signed. Pencil.

(610) Grotto of Antiparos (R. 1680). Signed. Pencil.

(611) Sketch for the same subject. Signed. Pencil.

(612) *Ob.* Interior of the Grotto of Antiparos (R. 1681). Signed. Pencil.

Rev. 'My Dog Toby.' Four studies. Signed. Pencil.

(613) *Ob.* Sketch for the same subject (R. 1681). Signed. Pencil.

Rev. Two Studies of Horses. Pencil.

[(614)–(658)] Scotland and the Waverley Novels (R. 1702–1736 and 4587).

(614) Guy Mannering, Vol. i., p. 74. 'Pro-di-gi-ous!' (R. 1704). Signed. Pencil.

(615) Guy Mannering, Vol. ii., p. 221. 'Gape, Sinner, and Swallow.' (R. 1705). Signed. Sepia, water colours, and pencil.

(616) Studies of Figures, Faces, and Hands for the Antiquary, Vol. i., p. 202. Mrs. Heukbane and Mrs. Shortcake (R. 1706). Signed. Pencil.

(617) Antiquary, Vol. ii., p. 297. 'My good friends—Favete Linguis' (R. 1707). Signed. Pencil.

(618) Rob Roy, Vol. i., p. 114. Frank Osbaldistone's unexpected visit to Squire Inglewood (R. 1708). Signed. Pencil.

(619) Rob Roy, Vol. II., p. 170. Fray in Jeanie MacAlpine's public-house (R. 1709). Signed. Pencil.

(620) The Black Dwarf, Vol. I., p. 70. The Black Dwarf and Hobbie Elliot (R. 1710). Signed. Pencil.

(621) Old Mortality, Vol. II., p. 311. Cuddie taking leave of Jenny (R. 1711). Signed. Pencil.

(622) The Heart of Midlothian, Vol. III., p. 229. 'Summat' to eat and drink (R. 1713). Signed. Pencil.

(623) The Heart of Midlothian, Vol. III., p. 109. The Captain of Knockdunder at prayers in the Kirk of Knocktarlitie (R. 1714). Signed. Pencil.

(624) Sketch for the same subject. Signed. Pen and ink.

(625) *Ob.* The Bride of Lammermoor, Vol. II., p. 65. Caleb Balderstone catering for 'Wolf's Crag' (R. 1715). Signed. Pencil.

Rev. Slight Sketches of Boats.

(626) A Legend of Montrose, Vol. XV., p. 135–136. Captain Dalgetty at Ardenvohr (R. 1716). Signed. Pen and sepia.

(627) Ivanhoe, Vol I., p. 257. The Black Knight and the Friar of Copmanhurst (R. 1717). Signed. Pencil.

(628) Ivanhoe, Vol. II., p. 355. Athelstane's Escape from the Dungeon (R. 1718). Signed. Pencil.

(629) Monastery, Vol. I., p. 84. Abbot Boniface and Father Philip (R. 1719). Signed. Pencil and Indian ink.

(630) Monastery, Vol. II., p. 24. 'Knowest thou this token?' (R. 1720). Signed. Pencil and Indian ink.

(631) The Abbot, Vol. I., p. 195. The Abbot of Unreason (R. 1721). Signed. Pencil.

(632) Rough Sketch for the same subject, and other figure studies. Signed. Pen and pencil.

(633) Rough Sketch for The Abbot, Vol. II., p. 121. The Pardoner's Legend. (R. 1722). Signed. Pencil.

(634) Kenilworth, Vol. I., p. 201. Flibbertigibbet taking leave of Tressilian and Wayland Smith (R. 1723). Signed. Pencil.

(635) Kenilworth, Vol. II., p. 147. Flibbertigibbet's introduction to the porter of Kenilworth (R. 1724). Signed. Pen and pencil.

(636) The Pirate, Vol. II., p. 145. Norna disposing of Udaller's Collation (R. 1725). Signed. Pencil.

(637) Rough Sketch for the same subject. Signed. Pencil.

(638) Fortunes of Nigel, Vol. I., p. 251. Tilt between the Citizen and the Soldier (R. 1726). Signed. Pencil.

(639) Rough Sketch for the same subject. Signed. Pencil.

(640) Peveril of the Peak, Vol. II., p. 284–5. Peveril and Chaffinch (R. 1727). Pencil.

(641) Sketch for the same subject. Signed. Pencil.

(642) Quentin Durward, Vol. I., p. 176. Cardinal Balne and the Boar Hunt (R. 1728). Pencil.

(643) St. Ronan's Well, Vol. I., p. 205. Meg Dods and Captain MeTurk (R. 1729). Signed. Pencil.

(644) Red Gauntlet, Vol. I., p. 176. Dougal MacCallum and Hutcheon (R. 1730). Signed. Pencil.

(645) *Ob.* Woodstock, Vol. I., p. 7. Master Holdenough interrupted in his vocation (R. 1732). Pencil.

Rev. Sketch for the same subject. Signed. Pencil.

(646) The Fair Maid of Perth, Vol. I., p. 347. The Revellers (R. 1733). Signed. Pencil.

(647) Anne of Geierstein, Vol. II., p. 9. Philipson and the German inn-keeper (R. 1734). Signed. Pencil.

(648) Count Robert of Paris, Vol. II., p. 98. Death of Agelastes (R. 1735). Signed. Pencil.

(649) *Ob.* First Sketch for the Engraved Frontispiece: Ivanhoe—Rebecca and the Templar (R. 4587). With studies of heads, ships, etc. Signed. Pen, pencil, and sepia.

Rev. Sketch of a Combat, and a study of Rebecca's figure. Signed. Sepia.

(650) *Ob.* Sketch for Rebecca and the Templar. Signed. Pencil.

Rev. Sketch for the same subject. Signed. Pencil and Indian ink.

(651) Sketch for the same subject. Signed. Pencil.

(652) Sketch for the same subject, and a grotesque. Pencil.

(653) *Ob.* Three Sketches for the same subject; studies for Rebecca's figure and a portrait sketch of O'Connell. Signed. Pencil or pencil and Indian ink.

Rev. Sketch for vignette to a Music Title, The Dream of the Bottle (R. 2787). Signed. Pen and pencil.

(654) Two Studies of Rebecca. Signed. Pencil.

(655) Two Studies of Rebecca. Signed. Pencil.

(656) *Ob.* Two Studies of Rebecca. Signed. Pencil.

Rev. Sketch of Fencers, horseman, etc. Signed. Pencil.

(657) *Ob.* Two Studies of Rebecca. Signed. Pencil.

Rev. A Statuette.

(658) *Ob.* Sketch of Rebecca, etc. Signed. Pencil.

Rev. Sketches for the Figure of the Templar, with other sketches of heads, etc.

[(659)–(700)] Sketches by Boz (R. 1737–1764, 1942–1981, 3840–3841, 4261).

(659) Jemima Evans (R. 1738); and Mr. Gabriel Parson's courtship (R. 1745). Pencil.

(660) Two Illustrations (not etched) to 'Miss Evans and the Eagle': promenading the gardens; and the fight. Pencil.

(661) Thoughts about People (R. 1739), with other figure studies. Pencil.

(662) *Ob.* London Recreations (R. 1740). Pencil.

Rev. Rough Sketch for the same Subject. Pencil.

(663) *Ob.* The Boarding House (R. 1741). Pencil.

Rev. Two Sketches for 'Sentiment' (R. 1752). Pencil.

(664) *Ob.* Hackney Coach Stands (R. 1742), with sketch of a coach, and of a man by a pump. Pencil.

Rev. Rough Sketch of a Figure. Pencil.

(665) Sketch of the same Subject (R. 1742). Pencil.

(666) Greenwich Fair (R. 1744), with a smaller sketch of the subject. Pencil.

(667) *Ob.* Mr. Gabriel Parson's Courtship (R. 1745). Pencil.

Rev. Sketch for 'The Boarding House' (R. 1741) and for Private Theatricals (not etched). Pencil.

(668) *Ob.* The Lock-up House (R. 1746). Pencil.

Rev. Sketch of the Beadle's Figure, for the 'Parish Engine' (R. 1943). Pencil.

(669) *Ob.* The Pawnbroker's Shop (R. 1748), with rough sketch for 'Public Dinners' (R. 1958). Pencil.

Rev. Slight Sketch for Mr. Minns and his Cousin (R. 1762). Pencil.

(670) Sketch, different from the etching, for The Pawnbroker's Shop (R. 1748). Pencil.

(671) *Ob.* Rough Sketch for the same subject. Pencil.

Rev. Two other Rough Sketches, also different from the etching, for the same subject. Pencil.

(672) The Dancing Academy (R. 1749), with studies of faces, &c. Pencil.

(673) *Ob.* Private Theatres (R. 1750), with sketch of a maid washing a door-step. Pencil.

Rev. A Party in a Boat, for 'The River' (not etched), and sketches of cabs. Pencil.

(674) Vauxhall Gardens by Day (R. 1754). Pencil.

(675) The same Subject and other Sketches. Signed. Pencil.

(676) *Ob.* The Streets by Morning (R. 1755). Pencil.

Rev. The same Subject. Pencil.

(677) The same Subject. Pencil.

(678) *Ob.* Sketch for The Streets—Night (not etched). Pencil.

Rev. Sketch of a Boxer. Pencil.

(679) The Free and Easy (R. 1756). Pencil.

(680) Scotland Yard (R. 1757). Pencil.

(681) Monmouth Street (R. 1758); with studies of figures and faces. Pencil.

(682) A Pickpocket in Custody (R. 1759). Pencil.

(683) Seven Dials (R. 1760). Pencil.

(684) *Ob.* Mr. Minns and his Cousin (R. 1762). Pencil.

Rev. Rough Sketch of the Dinner at Mr. Budder's. Not etched. Pencil.

(685) The Last Cab-Driver (R. 1763). Pencil.

(686) The same Subject. Pencil.

(687) Rough Sketch for the same Subject. Pencil.

(688) *Ob.* Sketch of the same subject. Signed. Pencil and water colours.

Rev. Studies of Figures, including a sweep on May-day. Signed. Pencil.

(689) Two Sketches of the Last Cab Driver; in one, upsetting his fare. Pencil.

(690) The Omnibus Cad; sketch for the background of the same subject (R. 1763). Pencil.

(691) *Ob.* Illustrations (not etched) to 'Astley's'; the riding master; and the family box; and a small sketch of Greenwich Fair (R. 1744). Pen and ink and pencil.

Rev. The Riding Master and Clown in the ring. Not etched. Pencil.

(692) Illustration (not etched) to 'The Four Sisters,' the four Miss Willises fainting at the altar. Signed. Pencil and red chalk.

(693) Boats and Watermen; illustrations to 'The River.' Not etched. Pencil.

(694) Sketch-design for Wrapper, nearly as engraved. Signed. Pencil.

(695) Sketch-design for Wrapper, different from that engraved; and containing portraits of the author and the artist. Pencil.

(696) Slight Sketch for Titlepage to the second series. Pen and ink.

(697) Two Illustrations to 'The Broker's Man,' one a sketch for the etching (R. 1945); and two illustrations to 'Our Next-door Neighbours,' one a sketch for the etching (R. 1946). Signed. Pencil.

(698) Three Sketches for Public Dinners (R. 1958). Pencil.

(699) *Ob.* Mrs. Tibbs and Mrs. Evenson; sketch for 'The Boarding House' (R. 1969) and two fencers, &c. Signed. Pencil.

Rev. The Crossing (not etched), &c. Signed. Pencil.

(700) *Ob.* Gabriel Parson relieved from the Chimney (R. 4261). Pencil.

Rev. A similar Subject. Pencil.

[(701)–(718) Ainsworth's 'Rookwood' (R. 1765–1776).

(701) *Ob.* Titlepage, with Vignette of Rookwood Hall (R. 1765). Signed. Pencil.

Rev. Death of Lady Rookwood; modified in the etching (R. 1776). Pencil.

(702) The Vault (R. 1766). Signed. Pencil.

(703) Rescue of Lady Rookwood (R. 1767). Signed. Pencil.

(704) *Ob.* Sybil and Barbara Lovel (R. 1768). Signed. Pencil.

Rev. Sketch of the Figures for the same subject. Signed. Pencil.

(705) Study of the Figure of Barbara Lovel. Signed. Pencil.

(706) Study for the same figure. Signed. Pencil.

(707) The Inauguration (R. 1769). Signed. Pencil.

(708) The Bridal (R. 1770). Signed. Pencil.

(709) *Ob.* The Arbour at Kilburn (R. 1771). Pencil.

Rev. Sketch for Title and Vignette (R. 1765). Signed. Pencil.

(710) The Hornsey Gate (R. 1772). Signed. Pencil.

(711) Turpin's Flight through Edmonton (R. 1773). Signed. Pencil.

(712) *Ob.* 'I'll let 'em see what I think of 'em' (R. 1774), with a small sketch of the Flight through Edmonton. Signed. Pencil.

Rev. Sketch for Rebecca and the Templar (R. 4587). Signed. Pencil.

(713) *Ob.* Two Sketches for the same subject; and Cheap Hats (R. 1790).

Rev. 'Portrait of a Lady fetching the meal from the baker's on a Sunday,' with other sketches. Not etched. Pencil.

(714) Death of Black Bess (R. 1775). Signed. Pencil.

(715) *Ob.* Sketch of the same Subject; and of Turpin on Black Bess fording a river. Signed. Pencil.

Rev. A Canopied Niche in a Church. Signed. Pencil and water colours.

(716) *Ob.* Death of Lady Rookwood (R. 1776). Signed. Pencil.

Rev. A different Sketch for the same subject.

(717) *Ob.* The same Subject. Signed. Pen and sepia.

Rev. Sketches of Imps pursuing a figure, and a sketch of figures fighting or in flight. Signed. Pencil.

(718) *Ob.* Sketch of Turpin (not etched), and sketches for the two subjects (R. 1774 and 1776). Signed. Pencil.

Rev. Sketch for the Titlepage (R. 1765) and for the two subjects (R. 1772 and 1774), etc. Signed. Pencil.

[(719–724)] Sir Frizzle Pumpkin (R. 1777–1784).

(719) Sir Frizzle and the Conspirators (R. 1777). Signed. Pencil.

(720) *Ob.* Sam Mead (R. 1778). Signed. Pencil.

Rev. Illustration to Sir Frizzle Pumpkin (not etched): Crocodile Island.

(721) *Ob.* The Astrologer (R. 1779). Signed. Pencil.

Rev. Three Sketches of Heads. Signed. Pencil.

(722) *Ob.* The Astrologer (R. 1779). Signed. Pencil.

Rev. Slight Sketch of the same subject, and studies of two horsemen. Signed. Pencil.

(723) Bryan Jones (R. 1781). Signed. Pencil.

(724) Crocodile Island; the indignant traveller (R. 1784). Signed. Pencil.

(725) Marietta surprised at the Altar of the chapel. Vignette to title of Land and Sea Tales, Vol. II. (R. 1788). Signed. Pencil.

[(726)–(731)] The Comic Alphabet (R. 1805–1830).

(726) Three Sketches for Title of Comic Alphabet (R. 1805). Signed. Pencil.

(727) *Ob.* Three different Sketches for the same title. Signed. Pencil.

Rev. Sketch of a Piano and of a cab. Pencil.

(728) 'T. Trimming.' Not used. Signed. Pencil.

(729) 'T. Tails.' Not used. Signed. Pencil.

(730) 'U. Uncle.' Not used. Signed. Pencil.

(731) 'Y. Yea or Nay.' Not used. Signed. Pencil.

[(732)–(737)] Edward Lascelles (R. 1831–1834).

(732) Wolfe saving the Woman from the Wreck: frontispiece to Vol. I. (R. 1831). Signed. Pencil.

(733) Rough Sketch for the same subject. Signed. Pencil.

(734) Sketch for the same subject, and a portrait of the artist.

(735) Arrest of Leroux by Lascelles: frontispiece to Vol. II. (R. 1833). Signed. Pencil.

(736) The same Subject. Signed. Pencil.

(737) Lascelles riding out to Sea upon the turtle: vignette on titlepage of Vol. II. (R. 1834). Signed. Pencil.

(738) *Ob.* Inglis's Rambles in the Footsteps of Don Quixote; the Author and his guide (R. 1835). Signed. Pencil.

Rev. 'The Widow' (not etched). Signed. Pencil.

(739) *Ob.* Vanity Fair (R. 1841). Pencil.

Rev Small Sketch of the same subject.

(740) The same Subject, in an architectural framework. Pen, pencil, and sepia.

[(741)–(749)] Bentley's Miscellany (R. 1842–1849, etc.).

(741) *Ob.* Sketch Design for Wrapper: with vignette of a party reading. Not used. Signed. Pencil.

Rev. 'The Genius of the Lamp.' Not etched. Pencil.

(742) A different Sketch for the same, with a cupid presenting a cornucopia to Britannia. Not used. Pen and pencil.

(743) *Ob.* Sir Isaac Newton's Courtship (R. 1926), with sketch of a chapel. Pencil.

Rev. Rough Sketch of the Interior of a Church. Pencil.

(744) Dick Dafter (R. 2219), and John Dorey and Ann Chovey (R. 1568). Pencil, pen and ink.

(745) *Ob.* Studies for the Figure of Jack Eagleton in 'Dick Dafter' (R. 2219), with studies of helmets, etc. All pencil, and water colours.

Rev. Sketches for an illustration to the same story; Ned Redaway shooting at the robbers. Not etched. Pencil.

(746) Minor Bodkin's Cure for Conceit (R. 2224), etc. Signed. Pencil.

(747) The Band of Forty-seven. The Husband's Revenge (R. 2243). Pencil.

(748) *Ob.* Hush. The self-playing organ (R. 2247). Signed. Pencil.

Rev. Sketch of a Boat's Bows. Signed. Pencil.

(749) *Ob.* Sketch for Design on wrapper (R. 3874).

Rev. A different Sketch for the same. Pencil.

[(750)–(754)] Oliver Twist (R. 1850–1874).

(750) Sketch Design for Titlepage, with subjects from the novel. Not etched. Pencil.

(751) *Ob.* Two Rough Sketches of Oliver amazed at the Dodger's mode of 'going to work' (R. 1854). Signed. Pencil.

Rev. Three Slight Studies of Female Figures; and a horse. Signed. Pencil.

(752) *Ob.* Sketch for the preceding Subject (R. 1854). Signed. Pen and ink.

Rev. The same Subject: Domestic Economy (R. 1610), etc. Pencil.

(753) Studies of Oliver's Figure, for the frontispiece to the cheap edition (R. 5172). Signed. Pencil.

(754) Bill Sikes in the Condemned Cell (not etched). Signed. Pencil and pen.

[(755)–(758)] Nights at Sea (R. 1875–1881).

(755) The White Squall — Jack detected Sailing under False Colours (R. 1875). Several studies. Signed. Pencil.

(756) Study for the same subject. Pencil.

(757) The Duello—A Practical Joke (R. 1878). Pencil.

(758) *Ob.* Pen and Ink Sketch by Captain Barker of 'Sling the Monkey on Shore' (R. 1880), with pencil studies by Cruikshank. Signed.

Rev. 'Sling the Monkey at Sea:' sketch by Captain Barker. Pen and ink.

[(759)–(767)] Land Sharks and Sea Gulls (R. 1897–1902).

(759) Counsellor Waddy and the 'Charlies' (R. 1897). Pencil.

(760) *Ob.* Miss Tomlinson walking off (R. 1898). Pencil.

Rev. Court of Common Pleas; a rough sketch. Pencil.

(761) The Burnt Soup (R. 1899); with studies of a horse. Signed. Sepia and pen.

(762) *Ob.* A different Sketch for the same subject. Signed. Pencil.

Rev. Two Sketches for an Illustration not etched; the man overboard.

(763) The Somnambulist (R. 1900). Signed. Pencil.

(764) *Ob.* A different Sketch for the same subject. Pencil.

Rev. Illustration not etched: a man in a hammock threatening another.

(765) The Ghost of Ann Dobbs (R. 1901). Signed. Sepia and pen.

(766) The Madman (R. 1902). Pencil.

(767) 'Mrs., Miss, and Mr. Waddy.' Illustration not etched. Pencil.

(768) *Ob.* Appearing in Public (R. 1912); etched in the Life of Grimaldi, 1838.

Rev. Grimaldi lying on his Back and laughing (not etched); Grimaldi seated for his Last Song (R. 1914); with studies of heads, etc.

(769) Portrait Sketches of Grimaldi, and of another person. Signed. Pen and ink.

[(770)–(776)] Ingoldsby Legends (R. 1916–1923, etc.).

(770) The Merchant of Venice (R. 1919), small sketch. Pen and ink.

(771) The Knight and the Lady (R. 1922). Signed. Pencil.

(772) The Dead Drummer (R. 4443). Signed. Pencil.

(773) A Lay of St. Nicholas (R. 4447). Pencil and pen.

(774) The Black Mousquetaire (R. 4453), two sketches; and a portrait of the artist. Signed. All pencil and pen.

(775) *Ob.* Bloudie Jack of Shrewsberrie, two studies; Mary Ann and the Cannibal Cur (R. 4463); and two studies for Shylock (R. 4460). Signed. Pencil.

Rev. Sketch for the Figure of Bloudie Jack of Shrewsberrie (R. 4464). Pencil.

(776) *Ob.* Mrs. Botherby's Story: The Wizard (not etched). Signed. Pencil.

Rev. A Tortoise bowing to Two Ladies. Signed. Pencil.

[(777)–(814)] Ainsworth's 'Jack Sheppard' (R. 1982–2008, etc.).

(777) *Ob.* Mr. Wood (R. 1982). Signed. Pencil and Indian ink.

Rev. Group for the same Subject. Signed. Pencil.

(778) *Ob.* Jonathan Wild discovers Darrell in the loft (R. 1983); rough sketch. Signed. Pencil.

Rev. Small slight Sketch for the same subject; and studies of heads. Signed. Pencil and sepia.

(779) Jonathan Wild; sketch for the same subject. Signed. Pencil.

(780) The Murder on the Thames (R. 1984). Sepia and pencil.

(781) The Storm (R. 1985). Sepia and pencil.

(782) *Ob.* Rough Sketch for the same subject. Signed. Pencil.

Rev. Portrait of a Gentleman (Harrison Ainsworth?). Signed. Pencil.

(783) The Name on the Beam (R. 1986); with sketches of animals. Pencil.

(784) 'May I be cursed if I ever try to be Honest again' (R. 1987); studies of Mrs. Wood and Jack Sheppard, etc. Signed. Pen and ink.

(785) Slight Sketch for the same subject; and the name of Jack Sheppard (R. 3886). Signed. Pencil.

(786) Jack Sheppard exhibits a vindictive Character (R. 1988); sketch, modified in the etching; with studies of figures, etc. Pencil.

(787) *Ob.* Rough Sketch for Jack Sheppard committing the robbery in Willesden Church (R. 1991). Pencil.

Rev. Rough Sketch for Jack Sheppard's Escape from the cage at Willesden (R. 1992). Pencil.

(788) Escape from the Cage at Willesden (R. 1992). Pencil.

(789) Small Sketch for the same subject. Signed. Pencil.

(790) Mrs. Sheppard expostulating with her Son (R. 1993). Pencil and sepia.

(791) *Ob.* Slight Sketch for Jack Sheppard and Blueskin in Mrs. Wood's bedroom (R. 1994). Pencil.

Rev. Slight Sketch for an Illustration, not etched. Signed. Pencil.

(792) *Ob.* Jack Sheppard and Edgeworth Bess escaping from Clerkenwell Prison (R. 1995). Signed. Pencil.

Rev. Two Figure Studies. Pencil.

(793) Audacity of Jack Sheppard (R. 1996). Signed. Pencil.

(794) Jack Sheppard escaping from the Condemned Hold in Newgate (R. 1998). Pencil and sepia.

(795) Sketch, modified in the etching, for Jonathan Wild throwing Sir Rowland Trenchard down the Well-hole (R. 1999). Signed. Pencil.

(796) Sketches, differently treated, for the same subject. Signed. Pencil.

(797) Jack Sheppard tricking Shotbolt the Gaoler (R. 2000), with a sketch of the combat. Signed. Pencil and sepia.

(798) Sketch for the Escape, No. I. (R. 2002). Pencil.

(799) Two Sketches for the same subject. Signed. Pencil.

(800) Two Sketches for the same subject. Pencil and sepia.

(801) Three Sketches for The Escape, No. II. (R. 2003). Signed. Pencil and sepia.

(802) Two Sketches for the same subject. Signed. Pencil and sepia.

(803) *Ob.* Jack Sheppard's Irons knocked off (R. 2006). Signed. Pencil.

Rev. Blueskin attacking Wild. Not etched. Pencil.

(804) *Ob.* Jonathan Wild and Sir Rowland Trenchard. Not etched. Signed. Pencil.

Rev. Sheppard climbing into a House. Not etched. Pencil.

(805) Sheppard at the Door of a House. Not etched. Signed. Pencil.

(806) Poll Maggot beating Mr. Kneebone.

(807) Two Rough Sketches of the same subject. Pencil.

(808) *Ob.* Jack Sheppard and Jonathan Wild. Not etched. Signed. Pencil.

Rev. Rough Sketches of Sheppard's Escape. Not etched. Signed. Pencil.

(809) Sheppard freeing himself from his Fetters. Not etched. Pencil.

(810) Sheppard dislodging Bricks from the Chimney of his Cell. Not etched. Signed. Pencil.

(811) Sheet of Sketches of Figures for 'Jack Sheppard.' Signed. Pencil and pen.

(812) Sketches of Soldier's Costume for 'Jack Sheppard.' Signed. Pencil.

(813) Jack Sheppard's Tomb (R. 3887). Signed. Pencil.

(814) Nix My Dolly, Pals, Fake Away (R. 2790); sketch for a lithograph illustration to a song in Jack Sheppard. Pencil.

[(815)–(820)] 'Mansie Wauch' (R. 2009–2016).

(815) Sheet of Sketches, for Frontispiece (R. 2009); Nanse showing her husband the dead cat (R. 2010); Cursecowl and the Apprentices (R. 2015), etc. Signed. Pencil.

(816) The Terrible Fright of Mansie (R. 2011), and other sketches. Signed. Pencil.

(817) The Spae Wife in the Kitchen (R. 2014). Signed. Pencil.

(818) Rough Sketch for Cursecowl and the Apprenctices (R. 2015), and sketches of a man in a hammock. Signed. Pencil.

(819) Mansie upset by Cursecowl's Dog (R. 2016). Signed. Pencil.

(820) *Ob.* The same Subject. Signed. Pencil.

Rev. Mansie skipping for Joy (R. 2014). Signed. Pencil.

(821) Title to the Loving Ballad of Lord Bateman (R. 2023). Pen and ink.

[(822)–(833)] Ainsworth's 'Guy Fawkes' (R. 2050–2071).

(822) *Ob.* Guy Fawkes in Ordsall Cave (R. 2050). Signed. Pencil and sepia.

Rev. Rough Sketch for R. 2051 (?). Pencil.

(823) Guy Fawkes in Ordsall Cave. Pencil.

(824) Sketch for the same subject. Signed. Pencil and sepia.

(825) *Ob.* Fawkes and Chetham rescuing Oldcorne and Viviana Radcliffe (R. 2051), etc. Signed. Pencil.

Rev. Fawkes appearing through the Secret Panel to Father Oldcorne (not etched), and sketch for 'Fawkes protecting Chetham from Catesby' (R. 2057). Signed. Pencil.

(826) Fawkes appearing through the Secret Panel. Signed. Pencil.

(827) Dr. Dee exhibiting his magical Skill (R. 2053). Signed. Pencil.

(828) Vision of Guy Fawkes at St. Winifred's Well (R. 2054). Signed. Pencil.

(829) Different Sketch for the same subject. Signed. Pencil.

(830) Fawkes preventing Radcliffe from joining the conspiracy (R. 2055). Signed. Pencil.

(831) *Ob.* Two Studies for the Figure of Viviana at her examination (R. 2062). Signed. Pencil.

Rev. Fawkes and Chetham rescuing Oldcorne and Viviana (R. 2051). Signed. Pencil.

(832) Guy Fawkes laying the Train (R. 2063); two studies. Signed. Pencil.

(833) Death of Viviana (R. 2070). Pencil and pen.

[(834)–(965)] Ainsworth's 'Tower of London' (R. 2072–2112, 3888–3946).

(834) Sketch for Title of Wrapper, with vignette of Xit the dwarf. Signed. Pencil.

(835) Two Sketches of Design for Shop-bill, with title and figures of warder and executioner before a portcullis. Signed. Pencil.

(836) Sketch of the same design. Signed. Pencil.

(837) Rough Sketch: Queen Jane's Entrance into the Tower (R. 2072). Signed. Pencil.

(838) Rough Sketch for the same subject. Signed. Pencil.

(839) Rough Sketch for the same subject. Signed. Pencil.

(840) Studies of Og and Xit, for 'The Stone Kitchen' (R. 2073). Signed. Pencil.

(841–843) Three Studies: Queen Jane's First Night in the Tower (R. 2074). Pencil.

(844) *Ob.* Slight Sketch for Underhill, the Hot Gospeller (R. 2075). Pencil.

Rev. Xit hung on a Hook by Og. Not etched. Signed. Pencil.

(845) *Ob.* Queen Jane interposing (R. 2077). Signed. Pencil.

Rev. Magog running after Xit. Not etched. Signed. Pencil.

(846) Northumberland; study for the same subject. Signed. Pencil.

(847) Magog's Courtship (R. 2078), and other sketches. Signed. Pencil.

(848) A Different Sketch for the same subject. Signed. Pencil.

(849) Queen Jane and a Lady; study for 'Queen Jane's flight from the Tower' (R. 2079). Pencil.

(850) Cicely; study for the same subject. Pencil.

(851) Cicely and Gunnora: two studies for the same subject. Pencil.

(852) *Ob.* Queen Jane brought back to the Tower (R. 2080). Signed. Pencil.

Rev. Portrait of a Stout Gentleman walking. Pencil.

(853) *Ob.* Queen Mary receiving the Prisoners (R. 2081). Slight sketch. Pencil.

Rev. Rough Sketch for a grotesque subject. Pencil.

(854) Two Studies of Queen Mary on horseback (R. 2081). Pencil.

(855) Jane imprisoned in the Brick Tower (R. 2082). Pencil.

(856) The same Subject. Signed. Pencil.

(857) The same Subject. Signed. Pencil.

(858) Simon Renard and Winwike the Warder (R. 2083): modified in the etching. Signed. Pencil.

(859) The same Subject. Signed. Pen and ink.

(860) Mauger sharpening his Axe (R. 2086); several studies. Signed. Pencil.

(861) Lady Jane Grey; study for Bishop Gardiner's Conference with Jane (R. 2088).

(862) Sketch of the same Subject; and a study of a group for The Masque (R. 2090). Signed. Pencil.

(863) Cholmondeley discovering the body of Alexia (R. 2089). Signed. Sepia and pencil.

(864) Two Sketches for the same subject. Signed. Pencil.

(865) *Ob.* Alexia; two studies for the same subject. Signed. Pencil.

Rev. Cholmondeley; for the same subject. Signed. Pencil.

(866) Alexia; for the same subject. Pencil.

(867) *Ob.* Sketch of a different composition for the same subject. Signed. Pencil.

Rev. Sketch for the same subject. Signed. Pencil.

(868) Masque in the Palace Garden of the Tower (R. 2090). Rough sketch. Signed. Pencil.

(869) Rough Sketch for the same subject. Signed. Pencil.

(870) Mary, Courtenay, and Elizabeth; studies for the same subject. Pencil.

(871) Courtenay: two studies. Pencil.

(872) Queen Mary surprising Courtenay (R. 2091), etc. Signed. Pencil.

(873) *Ob.* Four Studies of Renard, for 'Queen Mary affiancing herself to Philip' (R. 2092). Pencil and sepia.

Rev. Studies for the same figure.

(874) *Ob.* Gog extricating Xit from the Bear in the Lion's Tower (R. 2096).

Rev. Study for the Figure of Underhill at the stake (R. 2097). Pencil.

(875) Gog extricating Xit. Signed. Pencil.

(876) The same Subject. Signed. Pencil.

(877) Feckenham offering Jane a Pardon (R. 2098). Pencil.

(878) *Ob.* Xit wedded to the Scavenger's Daughter (R. 2099); rough sketch, modified in the etching. Signed. Pencil.

Rev. Renard ordering Xit to be thrown into the Furnace. Not etched. Pencil.

(879) *Ob.* Xit wedded to the 'Scavenger's Daughter.' A different design. Signed. Pencil.

Rev. Fight at a Portcullis. Not etched. Signed. Pencil.

(880) Xit wedded to the 'Scavenger's Daughter.' A different design. Signed. Pencil.

(881) Wyat dictating Terms (R. 2100). Modified in the etching. Signed. Pencil.

(882) Queen Mary. Two studies for Wyat dictating terms (R. 2100). Pencil.

(883) Small Studies: the attack on the Brass Mount (R. 2101), and the attack on St. Thomas's Tower (R. 2102). Signed. Pencil.

(884) *Ob.* Jane imploring Mary to spare her husband (R. 2104), and The Death Warrant (R. 2106). Signed. Pen and ink.

Rev. Guy Fawkes landing Powder; study for R. 2059.

(885) *Ob.* Elizabeth brought Prisoner to the Tower (R. 2105). Signed. Pencil.

Rev. Rough Sketch for the same Subject (?). Signed. Pencil.

(886) Different Sketch for the same Subject. Signed. Pencil.

(887) Studies of Mary and Renard for 'The Death Warrant' (R. 2106). Signed. Pencil.

(888) Elizabeth and Mary. Two studies for 'Elizabeth confronted with Wyat' (R. 2107). Signed. Pencil.

(889) *Ob.* The Night before the Execution (R. 2110). Modified in the etching. Signed. Pencil.

Rev. Warders' Hall (R. 3890), etc. Signed. Pencil.

(890) Lady Jane Grey at the Block (R. 2112). Signed. Pencil.

(891) Different Study of the same Figure, with head raised. Signed. Pencil.

(892) Old St. Paul's struck by Lightning. Not etched. Pen and pencil.

(893) Jane received as Queen by the Council. Two studies. Not etched. Signed. Pencil.

(894) Jane at her Prayers. Not etched. Signed. Pencil.

(895) Jane at her Studies. Not etched. Signed. Pencil.

(896) The same Subject. Signed. Pencil.

(897) The same Subject. Signed. Pencil.

(898–901) Four Studies of the same Subject. Pencil.

(902) Jane in Prison. Not etched. Four pencil studies.

(903) Xit hung on a Hook by Og. Not etched. Signed. Pencil.

(904) Duel between Courtenay and Renard. Three studies. Not etched. Signed. Pencil.

(905) *Ob.* Nightgall digging Alexia's Grave. Not etched. Signed. Monochrome and pencil.

Rev. Study for the same subject. Signed. Pencil.

(906) *Ob.* Mary and Elizabeth. Not etched. Signed. Pencil.

Rev. Grotesque Head. Signed. Pencil.

(907) *Ob.* Hairun grappling with the Lion. Four studies. Not etched. Signed. Pencil.

Rev. Studies for the same Subject. Signed. Pencil.

(908) Hairun and the Lion; another study. Not etched. Signed. Pencil.

(909) Nightgall at Bay; with other studies for illustrations, not etched. Signed. Pencil.

(910) *Ob.* The Giants deriding Xit; with other studies. Not etched. Signed. Pencil.

Rev. Study for an Illustration. Not etched. Signed. Pencil.

(911) Nightgall dismayed. Not etched. Signed. Pencil.

(912) Studies of Renard and other figures. Pencil.

(913) Studies of the Giants and the dwarf. Signed. Pencil.

(914–915) Rough Sketches for Illustrations, not etched. Signed. Pencil.

(916) Three Studies for Illustrations, not etched. Signed. Pencil.

(917) Lord Guilford Dudley and Queen Jane (?). Signed. Pencil.

(918) Study of a Figure. Pencil.

(919) Two Studies of Women, for an illustration, not etched. Pencil.

(920) Cicely alarmed. Not etched. Pencil.

(921) Cholmondeley, etc. Signed. Pencil and pen.

(922) Mauger. Signed. Pencil.

(923) Head of Mauger. Signed. Pencil.

(924) Lady Jane Grey (?); a kneeling figure. Pencil.

(925) *Ob.* Two Studies of the same Figure. Pencil.

Rev. Og and Magog, and a bishop. Pencil.

(926) *Ob.* Lady Jane Grey (?); two studies. Signed. Pencil.

Rev. Nightgall entering Cholmondeley's Cell, and other studies. Not etched. Signed. Pencil.

(927) Studies (not etched) for Magog's Courtship, and other subjects. Signed. Pencil.

(928) Xit knighted. Not etched. Signed. Pencil.

(929) Nightgall and Cholmondeley, and another study. Not etched. Signed. Pencil.

(930) Magog and the Bear; several studies. Signed. Pencil.

(931) Magog and Xit; several studies. Not etched. Signed. Pencil.

(932) Nightgall about to stab Cholmondeley. Not etched. Signed. Pencil.

(933) Xit and the Giants. Not etched. Signed. Pencil.

(934) Xit bringing his Prisoner to the Queen. Not etched. Signed. Pencil.

(935) Courtenay escaping, and other studies. Not etched. Signed. Pencil.

(936) *Ob.* The Giant's Wedding, etc. Not etched. Signed. Pencil.

Rev. A Court in the Tower. Signed. Pencil.

(937) *Ob.* Sketch for an Illustration. Not etched. Signed. Pencil.

Rev. Another Sketch, not used. Pencil.

(938) Three Courtiers, and two other subjects. Not etched. Signed. Pencil.

(939) Magog drawing his Sword; two studies. Not etched. Pen and pencil.

(940) Xit and the Bear (?). Not etched. Signed. Pencil.

(941) Figure of a Monk, perhaps Feckenham (study for R. 2098). Pencil.

(942) Study of one of the Giants. Pencil.

(943) A dead Body. Pencil.

(944) Study of a Dog. Pencil.

(945) Interior of the Cradle Tower (R. 3905); exterior of the same (R. 3907), and another sketch. Pencil.

(946) Interior of St. John's Chapel in the White Tower (R. 3906). Pencil.

(947) *Ob.* The same Subject, and the Beauchamp Tower from the east (R. 3910). Pencil.

Rev. Two slight Sketches of part of the Tower. Pencil.

(948) West View of the Beauchamp Tower (R. 3909). Pencil.

(949) The same Subject. Pencil.

(950) The same Subject. Pencil.

(951) Mess-room in the Beauchamp Tower (R. 3911). Pencil.

(952) Interior of the Devilin Tower (R. 3913), and Dungeon beneath the Devilin Tower (R. 3912). Pencil.

(953) North View of the Salt Tower (R. 3914).

(954) Tower leading to the Iron Gate (R. 3918), and Chamber in the Salt Tower (R. 3916).

(955) Arched Door in the Salt Tower (R. 3917). Pencil.

(956) South View of St. Peter's Chapel (R. 3922), and the Bell Tower (R. 3920). Pencil.

(957) Very slight Sketch of St. Peter's Chapel. Pencil.

(958) Gateway of the Bloody Tower (R. 3923). Pencil.

(959) Lower Chamber in the Constable Tower (R. 3924), and Entrance to the same. Signed. Pencil.

(960) Basement Chamber in the Salt Tower (R. 3928). Signed. Pencil.

(961) South-east View of the Jewel Tower (R. 3933). Signed. Pencil.

(962) Interior of the Hall Tower (R. 3934). Signed. Pencil.

(963) Passage in the Bloody Tower (R. 3936). Signed. Pencil.

(964) North Side of the Room in which the princes were murdered (R. 3937), and south side of the same room (R. 3935). Signed. Pencil.

(965) Staircase in the North-Eastern Turret of the White Tower (R. 3940); two studies. Pencil.

(966) Sketch for Charles Lever's 'Stanley Horn'; 'One of the earliest characteristics of Stanley developed' (R. 2113), with other studies. Pencil.

(967) Frontispiece to 'The Yorkshireman' (R. 2116). Signed. Pencil.

(968) Two Sketches for the Vignette on the same title. Signed. Pencil.

[(969)–(971)] Sketches for Dibdin's Songs (R. 2130–2141).

(969) Frontispiece; Poor Jack (R. 2130). Pen and pencil.

(970) Poll and my Partner Joe (R. 2132); The Veterans (R. 2137); and other studies not used. Signed. Pencil.

(971) Sailors handling a Gun, and sketches of guns on a ship. Signed. Pencil.

(972) The Philosopher's Stone; explosion of the crucible (R. 2142); sketch for Pic-nic Papers; the lamplighter's story. Signed. Pencil and sepia.

(973) *Ob.* Studies for the same Subject. Signed. Pencil.

Rev. Studies for the same Subject. Signed. Pencil.

[(974)–(1061)] 'The Omnibus' (R. 2158–2176, 3955–4032, 5169).

(974) Frank Heartwell (R. 2159). Signed. Pencil, with water colours.

(975) Sketch for the same subject (?). Pencil.

(976) Frank Heartwell and Sambo attacked by ruffians (R. 2161). Pencil.

(977) The same Subject. Signed. Pencil.

(978) Richard Brothers, the Prophet at Mr. Heartwell's (R. 2163). Signed. Pencil and water colours.*

(979) Frank Heartwell discovering the Treasure (R. 2164). Pencil, with water colours.

(980) The Wreck (R. 2165). Signed. Pencil and water colours.

(981) Sketch for the same subject. Pencil.

(982) Sketch for the same subject; a fire; and several studies of heads, etc. Pencil and sepia.

(983) Frank Heartwell seizing Brady (R. 2166). Signed. Pencil and sepia.

(984) Sketch for the same subject. Pencil.

(985) *Ob.* Study of the Figures, for the same subject. Signed. Pencil.

Rev. A Similar Study, and sketch of a barge. Pencil.

(986) The Death of Brady and discovery of Frank's Father (R. 2167). Signed. Pencil and water colours.

(987) Sketch for the same Subject. Pencil.

(988) *Ob.* Sketches for 'Commentaries on the late new Police Act' (R. 2168 and 2169). Pencil.

Rev. Sketches for the same Subject. Pencil.

(989) Sketches por the same Subject. Pencil.

(990) *Ob.* Slight Sketches for the same Subject.

Rev. Study for an Illustration. Pencil and sepia.

(991) Frights, No. I. The Black Beadle (R. 2170); The Leg of Beef Shop (R. 3978); and The Muffin Man (R. 3822). Signed. Pencil, with a little sepia.

(992) Frights No. II. Thieves! (R. 2171); with other sketches. Pencil, with sepia wash.

(993) A different Sketch for the same subject. Pencil.

(994) Sketches for Frights, No. II. The Strange Cat; and Thieves! (R. 2171 and 3983); The Living Pincushion (R. 3933). Pencil.

(995) Frights No. II. Pencil and sepia.

(996) Rush to the Poll; an election squib (R. 2173). Pencil, pen and sepia.

(997) *Ob.* Two Figures. "No Bribery" and "No Treating," for the same subject, etc. Pen and sepia and pencil.

Rev. Sketch of Opera Dancers.

(998) A Skating Party—Skating Academy (R. 2174). Signed. Pencil and water colours.

(999) Breaking into the Jewel Room (R. 2175). Pencil.

(1000) Jack O'Lantern (R. 2176). Sepia and pencil.

(1001) *Ob.* Sketch for the same subject. Signed. Pencil.

Rev. Sketch for the same subject. Pencil.

(1002) Small Sketch for the same subject. Signed. Pen and pencil.

(1003) Sketch for the same subject; and sketch of a man in bed. Signed. Pencil, or pencil and sepia.

(1004) Jack O'Lantern; and 'Height of Impudence' (R. 4003). Pencil.

* The Head of Brothers was copied from a portrait by his father Isaac (see his drawings in this Catalogue, No. 3). There is an engraved portrait closely resembling the drawing, 'by G. Murray after I. Cruikshank.'

(1005) Rachel in the Character of Mary Stuart. Pencil.
See above, among the mounted drawings, No. 23, for other sketches of Rachel. This sketch appears to have been the basis for a finished drawing, not by Cruikshank, engraved in The Omnibus.

(1006) Sketch for the Peep-Show (R. 3955), differing from the engraving; the artist as showman, blowing a trumpet.

(1007) Bust of Shakespeare (R. 3956); four sketches; and a rough design for a title-page. Pencil.

(1008) Mr. Cruikshank in a Drawing-room (R. 3957). Signed. Pen and ink.

(1009) The same Subject; and "Leitch the artist performing the part of the Robber in 'The Iron Chest,'" etc. Signed. Pencil.

(1010) Mr. Cruikshank in a Drawing-room; and 'Mr. Cruikshank and a cabman' (R. 3938). Signed. Pen and ink.

(1011) Monument to Napoleon (R. 3963). Signed. Pencil.

(1012) Photographic Phenomenon (R. 3964). Signed. Pencil.

(1013) The same Subject, differently treated. Signed. Pen and ink.

(1014) Sheet of Sketches for 'Love has Legs' (R. 3966). Pencil.

(1015) Studies for the same Subject. Signed. Pencil.

(1016) The Ass on the Ladder (R. 3968) and The Boy on the Ladder (R. 3969 and 3970); several studies. Pencil and pen.

(1017) *Ob.* Sketches for the same Subjects, and others. Signed. Pen and ink.

Rev. Portrait of the Artist. Signed. Pen and ink.

(1018) Footboy and Bread (R. 3973); Mrs. Toddles (R. 3977), etc. Pencil.

(1019) A rigid sense of Duty (R. 3976). Signed. Pencil.

(1020) Sketches of Mrs. Toddles (R. 3977). Pen and ink.

(1021) The Flying Dutchman (R. 3979); studies for Kangaroo Dance (R. 3980) and Kangaroo a Fiddler (R. 3981); and portrait of the artist. Pencil, or pencil and sepia.

(1022) Kangaroo Dance (R. 3980), and Kangaroo a Fiddler (R. 3981). Pencil, or pencil and pen.

(1023) The Round Hat and the Cocked Hat (R. 3984); Sailor chasing Napoleon (R. 3985), and the Living Pincushion (R. 3993). Signed. Pencil.

(1024) A Passionate Man (R. 3986). Pencil.

(1025) *Ob.* A T. Tree (R. 3987). Pen and pencil.

Rev. The Emperor of China (R. 3988), and Chinese Cavalry (R. 3989). Pencil.

(1026) *Ob.* Sketches of the same three subjects. Pencil.

Rev. The Boy's Revenge (R. 3992). Pencil.

(1027) Chinese Cavalry (R. 3889), Teapot (R. 3990), The Fashions (R. 3991), and Mrs. Toddles with her feet in hot water (R. 3994). Pencil.

(1028) Studies for The Fashions (R. 3991). Signed. Pencil.

(1029) Sketch for the same subject. Pencil.

(1030) *Ob.* Sketch for the same subject; the sailor chasing Napoleon (R. 3985), and another subject. Pencil.

Rev. Studies of Heads. Pencil.

(1031) The Living Pincushion (R. 3993), etc. Pencil and pen.

(1032) Little Spitz (R. 3998). Pencil.

(1033) Last Night of Vauxhall (R. 3999), and studies for The Bell-pull and the Pig-tail (R. 3997). Pencil.

(1034) Simpson à la Shakespeare (R. 4000), and The Last Night of Vauxhall. Pencil.

(1035) Cupid with an Umbrella (R. 4001), and Love breaking Hearts (R. 4002). Pencil.

(1036) Sketches of the last two subjects, and other studies. Pencil and pen.

(1037) Height of Impudence (R. 4003), and other studies. Pen and ink.

(1038) Sketch; The Wheel of Fortune: and Mrs. Toddles at Margate (R. 4005). Pen and ink, and pencil.

(1039) Studies for the last subject. Pencil.

(1040) Sliding Scale (R. 4008), Milestones (R. 4009), and Tar and Feathers (R. 4011). Pencil.

(1041) *Ob.* Sliding Scale, a quite different treatment; and another sketch; The Brain. Signed. Pen and ink.

Rev. Fishing in a Punt; and an old lady with a fan. Signed. Pencil and pen.

(1042) Figures of Fashions (R. 4014). Signed. Pencil.

(1043) The Turnpikeman and the Elephant (R. 4013), with other studies. Pencil.

(1044) The Fire at the Tower; Entrance to the small armoury (R. 4017). Signed. Pencil.

(1045) *Ob.* Lady Jane Grey's Room (R. 4018), and Bowyer or Clarence Tower (R. 4016). Signed. Pencil.

Rev. Part of the Tower, after the fire (not engraved). Signed. Pencil.

(1046) *Ob.* The Fire-king Flue (R. 4019) and Colonel Walker (R. 4022). Signed. Pencil.

Rev. Whales and Demons; sketch for The Flying Dutchman (R. 3979). Signed. Pencil.

(1047) Mrs. Toddles in a Fit (R. 4023). Pencil.

(1048) Several Studies for the same subject; The Fire-king Flue, etc. Pencil and pen.

(1049) Grenadiers playing on the Piano (R. 4020); two studies; and two sketches of the fire at the Tower (R. 4017 and 4018). Pencil.

(1050) Mrs. Toddles in the Dickey (R. 4030); two studies. Pencil.

(1051) The same Subject; several studies. Signed. Pencil and pen.

(1052) Mrs. Toddles making Tinder; two studies (not engraved). Pencil.

(1053) The Omnibus; vignette to an advertisement (R. 5169). Pencil.

(1054) *Ob.* The same Subject. Pencil and pen.

Rev. Sketches of an Omnibus, and grotesque figures. Pencil.

(1055) Studies for the same subject. Signed. Pencil.

(1056) Sketch for Wrapper of the 'Omnibus' (not described). Signed. Pen and ink.

(1057) A different Sketch for the same. Signed. Pencil.

(1058) *Ob.* Sketch for the same. Signed. Pencil.

Rev. The Omnibus Conductor; three studies. Signed. Pencil.

(1059) Sketch for the Wrapper. Signed. Pencil.

(1060) Prospectus in Manuscript, with slight sketches for the 'Omnibus.'

(1061) Sketch for Wrapper of the 'Omnibus,' No. 16: and sketch of the mother in 'Frank Heartwell' (R. 2159).

[(1062)–(1077)] Ainsworth's 'Windsor Castle' (R. 2177–2190).

(1062) *Ob.* Herne the Hunter plunging into the Lake (R. 2178). Signed. Pencil.

Rev. Two Heads, one of a Chinaman. Pencil.

(1063) *Ob.* The Visit to Tristram Lyndwood's Cottage (R. 2179). Signed. Pencil.

Rev. Henry's Reconciliation with Anne Boleyn (R. 2177); slight sketch. Signed. Pencil.

(1064) Mabel Lyndwood interceding for Wyat with Henry (R. 2181). Signed. Pencil.

(1065) Herne the Hunter appearing to Henry (R. 2183). Signed. Pencil.

(1066) Study for the Figure of Herne. Pen and ink.

(1067) The Quarrel between Will Somers and Patch (R. 2184). Signed. Pencil.

(1068) The same Subject. Signed. Pencil.

(1069) *Ob.* The Dismissal of Wolsey (R. 2186); and Herne appearing (R. 2183). Signed. Rough pen and ink sketches.

Rev. Henry perceiving Norris take up Anne Boleyn's handkerchief (R. 2189). Rough pen and ink sketch, with various pencil studies, including one of an elephant. Signed.

(1070) *Ob.* Studies of Wolsey for the Dismissal of Wolsey (R. 2186). Signed. Pencil.

Rev. Studies of Wolsey. Signed. Pencil.

(1071) *Ob.* Herne flying into the Burning Woods with Mabel (R. 2187). Signed. Pencil.

Rev. Sketch for the same subject. Signed. Pencil.

(1072) Small Sketch for the same subject. Pencil.

(1073) *Ob.* Anne Boleyn receiving Proof of Henry's passion for Jane Seymour. (R. 2188). Signed. Pencil.

Rev. Sketch for the same subject. Signed. Pencil and pen.

(1074) *Ob.* Henry perceiving Norris take up Anne Boleyn's handkerchief (R. 2189). Signed. Pencil.

Rev. Study of Knights and Horses. Signed. Pencil.

(1075) *Ob.* The Signal (R. 2190). Signed. Pencil.

Rev. Study of Horses and of Mabel Lyndwood's figure (R. 2187). Pencil.

(1076) Herne the Hunter in the forest. Not etched. Signed. Pencil.

(1077) Windsor Terrace. Not used. Signed. Pencil.

[(1078)–(1103)] 'The Miser's Daughter' (R. 2191–2210).

(1078) Study for the Figure of Randulph Crew (R. 2191). Signed. Pencil.

(1079) Study for the Figure of Jacob (R. 2191); with grotesque sketches of a man with an immense nose. Pencil.

(1080) Hilda's Visit to Abel Beechcroft (R. 2194). Signed. Pencil.

(1081) The Folly on the Thames (R. 2195). Signed. Pencil.

(1082) Randulph's Interview with Cordwell Firebras (R. 2196). Pen and pencil.

(1083) Two Studies for the Miser discovering his loss (R. 2197), etc. Signed. Pencil and Indian ink.

(1084) *Ob.* Randulph refusing to drink the "'king's' health over the water" (R. 2199); with a sketch of a lady, a footman, etc. Signed. Pencil.

Rev. The Miser discovering his Loss; slight study. Pencil.

(1085) Randulph refusing to drink the king's health. Slight sketch. Signed. Pencil.

(1086) The same Subject; different from the etching. Signed. Pencil and pen.

(1087) The Jacobite Club pursued by the Guard (R. 2200). Signed. Pencil.

(1088) Mr. Cripps encountering his Master (R. 2201). Signed. Pencil.

(1089) The Masquerade in Ranelagh Gardens (R. 2202).

(1090) Sketch for the same subject. Signed. Pencil.

(1091) Randulph and Hilda dancing in the Rotunda (R. 2203). Pencil.

(1092) *Ob.* Small Studies for the Principal Figures in the same subject, etc. Signed. Pencil.

Rev. A Beadle; and Studies of Heads. Signed. Pencil.

(1093) The Supper at Vauxhall (R. 2204). Pencil.

(1094) Studies for the same subject. Signed. Pencil.

(1095) *Ob.* Sketch for the same subject. Signed. Pencil.

Rev. Sketches for an Illustration, not used. Signed. Pencil.

(1096) Dispersion of the Jacobite Club (R. 2205). Rough sketch. Pencil.

(1097) Randulph defending himself against Philip Frewen and his myrmidons (R. 2267), etc. Signed. Pencil and water colours.

(1098) Mr. Cripps detected (R. 2208). Signed. Pencil

(1099) Lady Brabazon's Drum (not etched). Signed. Pencil.

(1100) Studies of Heads, for the 'Miser's Daughter,' and a monk in a pulpit. Pen and pencil.

(1101) The Floating Hotel on the Thames; taken from an old print, and used for the illustration (R. 2195). Signed. Pencil.

(1102) Interior of the Rotunda at Ranelagh. Pencil.

(1103) At Vauxhall. Pencil.

[(1104)–(1105)] 'The Drunkard,' by O'Neill (R. 2215–2218).

(1104) The Drunkard's Home (R. 2216). Pencil.

(1105) The Raving Maniac and the Drivelling Fool (R. 2217). Pencil.

(1106) The Author's Disaster when in search of the "Martin Manuscript;" sketch for a woodcut to "Martin's Vagaries" (R. 4051).

[(1107)–(1109)] 'Ainsworth's Magazine': Modern Chivalry (R. 2251–2255).

(1107) *Ob.* Apollonia Hurst's Annoying Remark (R. 2253); studies for the figures. Signed. Pencil.

Rev. Rough Sketch of a landscape, with a battle (?). Signed. Pencil.

(1108) *Ob.* Lord Buckhurst meeting Apollonia Hurst at the concert (R. 2255). Signed. Pencil and Indian ink.

Rev. Two Studies for the same subject. Pencil.

(1109) Studies for the same subject. Pencil.

[(1110)–(1113)] 'Ainsworth's Magazine': the Elliston Papers (R. 2256–2258).

(1110) The King and the Player (R. 2256). Signed. Pencil.

(1111) The same Subject. Signed. Pencil.

(1112) *Ob.* Studies for the same subject. Signed. Pencil.

Rev. Studies for the same subject. Signed. Pencil.

(1113) "Alas, Poor Ghost!" (R. 2258). Two studies. Signed. Pencil.

[(1114)–(1115)] 'Ainsworth's Magazine': John Manesty (R. 2259–2264).

(1114) The Assembly of the Gifted (R. 2259). Signed. Pencil.

(1115) The Fatal Duel between Lord Randy and Sir Toby (R. 2262). Signed. Pencil.

[(1116)–(1121)] 'Ainsworth's Magazine': sketches for woodcuts (R. 4033–4048).

(1116) The Christening of the Prince of Wales (R. 4040). Signed. Pencil.

(1117) The same Subject. Signed. Pen and ink.

(1118) Our Library Table (R. 4043). Signed. Pencil.

(1119) *Ob.* Two Studies for the same subject, and for Sultan Stork (R. 4046). Signed. Pencil.

Rev. The Fair Duellists (R. 4039); three studies. Signed. Pencil.

(1120) Sultan Stork (R. 4046); and studies of heads. Signed. Pen and pencil.

(1121) Ornamented Title for Wrapper.

(1122) *Ob.* Portrait of Arthur O'Leary, different from the etching (R. 2277), and other studies of heads. Pencil.

Rev. An old Man's Head, and two studies of dogs. Pencil.

(1123) *Ob.* The Abbé preventing Comte d'Espagne from attacking O'Leary (R. 2281).

Rev. Sketch of an Illustration to 'St. James's'; the Double Duel; not etched. Signed. Pencil.

[(1124)–(1139)] The Bachelor's Own Book (R. 2287–2300).

(1124) Title to Wrapper (R. 2287). Signed. Pencil.

(1125) Title to Wrapper; a different design; not etched. Pencil.

(1126) Sketch of the same design. Pen and pencil.

(1127) Sketch for part of the same design. Pencil.

(1128) Mr. Lambkin enjoying his Wine (R. 2290); and Mr. Lambkin falling downstairs (not used). Pen and pencil.

(1129) *Ob.* Mr. Lambkin feels rather Poorly (R. 2290); two sketches. Pen and pencil.

Rev. Mr. Lambkin in the Wings at the Opera; not etched. Pencil.

(1130) Studies of Ladies at the Pic-nic (R. 2291). Pencil.

(1131) Mr. Lambkin in the Park (R. 2292). Pencil.

(1132) Study of Mr. Ogre (R. 2295).

(1133) *Ob.* Study of Mr. Ogre and various grotesque sketches.

Rev. A Sheet of Sketches: Fashions for June (R. 2691); The British Lion (R. 2680); The Unlucky Question (R. 4158); and Cancer—Land Crabs (R. 2369). Pencil.

(1134) Mr. Lambkin joins Jovial Society, and Mr. Lambkin placed against his own door (R. 2296). Pen and pencil.

(1135) Mr. Lambkin very Ill; and Mr. Lambkin nursed (R. 2297). Pencil and pen.

(1136) Study for the last subject. Pencil.

(1137) Mr. Lambkin at the Club (R. 2299); Mr. Lambkin at Epsom (R. 2292), etc. Pencil.

(1138) Mr. Lambkin spilling the Muffins at a party, and falling down in a ballroom; two sketches; not etched. Pen and pencil.

(1139) *Ob.* Mr. Lambkin skating and falling in; two sketches; not etched. Pencil and pen.

Rev. Study for the same subject, and a portrait sketch of the artist. Pencil.

[(1140)–(1171)] 'Saint James's; or, the Court of Queen Anne' (R. 2303–2311).

(1140) Young Masham protecting Abigail Hill (R. 2303). Signed. Pen and ink.

(1141) Sketch for the same subject. Signed. Pen and ink.

(1142) Harley's Secret Interview with the Queen (R. 2305). Signed. Pen and ink.

(1143) Group, for the same subject. Signed. Pencil.

(1144) The Duchess of Marlborough; study for the same subject. Signed. Pencil.

(1145) Study for the same figure. Signed. Pencil.

(1146) Studies for the same figure. Signed. Pencil.

(1147) The Trial of Skill (R. 2306). Signed. Pencil.

(1148) A different Design for the same subject. Signed. Pencil.

(1149) Sketch for the same subject. Signed. Pencil.

(1150) Mrs. Bracegirdle; study for the same subject. Signed. Pencil.

(1151) Mrs. Bracegirdle; two studies. Signed. Pencil.

(1152) Marlborough and Godolphin demanding Harley's dismissal (R. 2307). Signed. Pencil.

(1153) The same Subject; a different design. Signed. Pencil.

(1154) Two Studies for the same subject. Signed. Pencil.

(1155) The same Subject; a different design. Signed. Pen and ink.

(1156) The same Subject; four studies. Signed. Pencil.

(1157) Studies of Figures for the same subject. Signed. Pencil.

(1158) *Ob.* Marlborough; study for the same subject. Signed. Pencil.

Rev. Scales and Proddy arriving for the duel. Not etched. Signed. Pencil.

(1159) The Sergeant introducing his Dutch Wife to his friends (R. 2310). Signed. Pencil.

(1160) Study for the same subject. Signed. Pencil.

(1161) Masham Discovered. Not etched. Signed. Pencil.

(1162) The Sergeant's "Drum." Not etched. Signed. Pencil.

(1163) Sketch for the same subject. Signed. Pencil.

(1164) *Ob.* The Double Duel. Not etched. Signed. Pencil.

Rev. Proddy. Two studies. Signed. Pencil.

(1165) The Double Duel. Signed. Pencil.

(1166) Studies for the same subject. Signed. Pencil.

(1167) Studies for the same subject. Signed. Pencil.

(1168) Studies for the same subject. Signed. Pencil.

(1169) Marlborough at Whitehall Stairs. Not etched. Signed. Pencil.

(1170) St. James's Palace and sketches of costume. Signed. Pen and ink.

(1171) A Coach of the Period; two sketches. Signed. Pen and ink.

[(1172)–(1190)] Maxwell's 'Irish Rebellion' (R. 2324–2343).

(1172) Lord Edward Fitzgerald; study for the illustration of his arrest (R. 2324). Signed. Pencil and pen.

(1173) Major Sirr; study for the same subject, and a female figure. Signed. Pencil.

(1174) *Ob.* Surprise of the Barrack at Prosperous; small sketch; and design for wrapper. Signed. Pencil.

Rev. A Horse Soldier with a Standard. Signed. Pencil.

(1175) Murder of George Crawford and his granddaughter (R. 2326); a different design from the etching. Signed. Pencil.

(1176) The Girl trying to protect her Grandfather; sketch for the same subject (as in the etching). Signed. Pencil.

(1177) Studies for the same two Figures, different from the etching. Signed. Pencil.

(1178) Stoppage of the Mail and murder of Lieutenant Giffard (R. 2327). Signed. Pencil.

(1179) Carousal and Plunder at the Palace of the Bishop of Ferns (R. 2328). Pencil.

(1180) Destruction of the Church at Enniscorthy (R. 2329). Signed. Pencil.

(1181) *Ob.* "Come on, Boys; her Mouth's stopt" (R. 2331). Signed. Pencil.

Rev. Sketch of an Irish Peasant. Signed. Pencil.

(1182) Massacre at Scullabogue (R. 2332); and other sketches. Signed. Pencil.

(1183) Defeat of the Rebels at Vinegar Hill (R. 2333). Pencil.

(1184) Father Murphy and the Heretic Bullets (R. 2336). Signed. Pencil.

(1185) The Murder of Lord Kilwarden (R. 2342); slight sketch. Signed. Pencil.

(1186) Design for Wrapper of the monthly parts; with a figure of Rebellion holding torches instead of the pillar and urn (R. 4179). Signed. Pencil.

(1187) *Ob.* Design for Wrapper, two rebels, and burning houses behind. Not used. Signed. Pencil.

Rev. Two Emblematical Designs: a dragon and a Fury burning a harp. Signed. Pencil.

(1188) *Ob.* Designs for Back of the Cover of the Book: the burning harp, etc. Signed. Pencil and gamboge.

Rev. Study of a Leg, foreshortened. Signed. Pen and pencil.

(1189) Bagging the Tartars (R. 2345), and another sketch, not used, for Barker's 'Old Sailor's Jolly Boat.' Pencil.

(1190) "Go at him, Jack!" (R. 2350). Signed. Pencil.

[(1191)–(1228)] 'The Table Book' (R. 2351–2362, 2660–2665, 4055–4178).

(1191) *Ob.* Clairvoyance (R. 2352). Pencil.

Rev. Spirit Rappings; not etched. Pencil.

(1192) *Ob.* Studies for The Folly of Crime (R. 2353). Signed. Pencil.

Rev. A Man with an Advertisement Board. Signed. Pencil.

(1193) The Folly of Crime: rough Sketch. Signed. Pen and ink.

(1194) *Ob.* A Young Lady's Vision of the London Season (R. 2354). Pencil.

Rev. Grotesque Sketches. Pencil.

(1195) The Demon of 1845 (R. 2355). Pencil.

(1196) Sketch for the same subject, and other sketches. Signed. Pencil.

(1197) Studies for The Heads of the Table (R. 2536). Signed. Pencil.

(1198) Bullfinch; study for The Annual Emigration of Birds (R. 2358); sketches of hats, etc. Pencil.

(1199) *Ob.* The Railway Dragon (R. 2362). Rough sketch. Pencil.

Rev. Study for The Folly of Crime, etc. Pencil and sepia.

(1200) *Ob.* Small Study for The Railway Dragon, and sketches of a dog and a boy. Pencil.

Rev. A Group round a Fire; small sketch. Pencil.

(1201) *Ob.* Relieving a Gentleman from a State of Coma (R. 2660); Domestic encumbrances (R. 4083), and other sketches. Pencil.

Rev. Sketches of Hats and Bonnets, faces, etc. Pencil.

(1202) *Ob.* Practical Mesmerism (R. 2661); Domestic encumbrances (R. 4083), and other sketches. Signed. Pencil.

Rev. John Bull in a Quandary (R. 2361), slight sketch; and other studies. Signed. Pencil.

(1203) *Ob.* One of the Old School (R. 2663), three sketches; Pigtail and Short-cut (R. 4091), and other studies. Signed. Pencil.

Rev. The Music Master abroad (R. 4093), and "A Full-length Portrait." Signed. Pencil.

(1204) *Ob.* A Hall-Porter wakened in His Chair; first thought for "I've Dwelt in Marble Halls" (R. 2664). Pencil.

Rev. A Man on Horseback Jumping a Gate; "A pretty kettle of fish" (R. 4168), etc.

(1205) *Ob.* Design for the Wrappers of the Monthly Parts (R. 4056); rough sketch. Signed. Pencil.

Rev. Studies for the same design. Signed. Pencil.

(1206) *Ob.* Studies for the same design. Pencil.

Rev. A Crowd in a Hall; rough sketch. Pencil.

(1207) Linked Sweetness long drawn out (R. 4071), etc. Signed. Pencil.

(1208) *Ob.* The same Subject. Pencil.

Rev. Lady Jane Grey (?); study for 'The Tower of London.' Pencil.

(1209) *Ob.* The Coastguard Mesmerized (R. 4074), Practical Mesmerism applied to dancing lessons (R. 4075), Relieving a gentleman from a state of coma (R. 2660), etc. Pencil.

Rev. Slight Sketches for 'Clairvoyance' (R. 2352). Pencil.

(1210) *Ob.* The Stage Seamen (R. 4078), and The Cheap Shop, sketch for an undescribed glyphograph resembling the etching (R. 2386). Pencil.

Rev. Grotesque Sketches. Pencil.

(1211) Singleton mentally ejaculating (R. 4080). Signed. Pencil.

(1212) *Ob.* Alexander taming Bucephalus (R. 4084); and The Stage Lady's Maid (R. 4085). Pencil.

Rev. Sketches for the same two subjects. Pencil.

(1213) The Stage Lady's Maid (R. 4085), and a Scamper over the Serpentine (R. 4092). Signed. Pencil.

(1214) *Ob.* Grand Tournament (R. 4096); The Lover and the Magician (R. 4097); and Betty Morrison's Pocket Book (R. 4102). Signed. Pencil.

Rev. The Doctor makes a Discovery (R. 2463); sketch for 'Frank Fairlegh.' Signed. Pencil.

(1215) Sketches for The Stage Assassin (R. 4107, 4108, 4109, 4110). Signed. Pencil.

(1216) Sketches for the same subject. Pencil.

(1217) The Puce-coloured Carp (R. 4111), and other Sketches. Signed. Pencil.

(1218) The Water-king replacing his Head (R. 4112), etc. Pencil.

(1219) Singleton throwing Himself on one Knee before Alice (R. 4113). Pencil.

(1220) Sketch for the same subject. Pencil.

(1221) *Ob.* A Passage in the Polk-Oregon War (R. 4116). Signed. Pencil.

Rev. Soldiers on a Wall. Signed. Pencil.

(1222) *Ob.* The Musical Lion (R. 4125); the Hermit of Rolandseck (R. 4126); and the Combat between Sir Ludwig and Sir Gottfried (R. 4128). Signed. Pencil.

Rev. A Skeleton with a Mask, etc. Signed. Pencil.

(1223) The Musical Lion. Signed. Pen and ink.

(1224) *Ob.* Fire Escapes (R. 4134). Pencil.

Rev. Types of "Lions"; not engraved. Pencil.

(1225) *Ob.* The Monster Concert (R. 4141). Signed. Pencil.

Rev. The same Subject. Signed. Pencil.

(1226) An Oddity from the Rhine (R. 4151). Pencil.

(1227) *Ob.* The Martyr of Love (R. 4155); the balloon dancer (R. 4162). Signed. Pencil.

Rev. A Coach. Signed. Pencil.

(1228) *Ob.* A Husband's Vengeance (R. 4164); the balloon huntsman (R. 4165). Signed. Pencil.

Rev. "Meet me by Moonlight Alone" (R. 4154); Otto's joy (R. 4154), etc. Signed. Pencil and pen.

[(1229)-(1230)] Mrs. Gore's 'New Year's Day' (R. 2380-2383).

(1229) *Ob.* George Foreman in Peril of his Life (R. 2380). Signed. Pencil.

Rev. Sketches for the same subject. Signed. Pencil.

(1230) *Ob.* George Foreman Giving Liberty to his pet bird (R. 2381), and bringing his grandmother her breakfast (R. 2382). Pencil.

Rev. George Foreman Cooking Breakfast; not etched; a horse's head, etc. Pencil.

[(1231)-(1272)] 'Our Own Times' (R. 2384–2387, 2666–2700, 4182–4187).

(1231) An Outline of Society in our own Times (R. 2384). Slight sketch. Pencil.

(1232) Tremendous Sacrifice (R. 2386); two rough studies. Pencil.

(1233) Slight Sketch for the same subject. Pencil.

(1234) *Ob.* London Penetralia, No. III.; the cheap ballroom (R. 2387). Pencil.

Rev. Grotesque Sketches. Pencil.

(1235) *Ob.* Studies for London Penetralia, No. III. Signed. Pencil.

Rev. Studies for the same subject. Signed. Pencil.

(1236) *Ob.* Studies for the same subject. Signed. Pencil.

Rev. Study for the same subject. Signed. Pen and pencil.

(1237) *Ob.* Slight Sketches for the same subject, and sketches of a man-of-war's stern. Signed. Pencil.

Rev. The Widow's Cap; sketch for the etching in "How to Get Married" (R. 2591). Signed. Pencil.

(1238) Design for the Wrapper of the monthly parts (R. 2666). Pen and pencil.

(1239) Sketches for two different Designs of the same subject. Pencil.

(1240) Sketch for another different Design of the same subject. Pen and pencil.

(1241) A Mirror reflecting all Sorts and Conditions of Men; design for the same subject. Pencil.

(1242) Sisyphus, Ixion, Tantalus, etc. Slight sketches. Pencil.

(1243) Design for Wrapper of No. II.; a stage with puppets. Not etched. Pencil.

(1244) *Ob.* The Old Lady in Threadneedle Street (R. 2668), etc. Pencil.

Rev. Design for the Wrapper; the artist as showman. Not etched. Pencil.

(1245) *Ob.* A Strong Case for Hydropathic Treatment (R. 2670). Three sketches. Pencil.

Rev. Science making Gigantic Strides (R. 4183). Slight sketch. Pencil.

(1246) Two Scholars of West Street School (R. 2672), and The Quiet Boy (R. 2673). Pencil.

(1247) *Ob.* Sketches for The British Lion (R. 2674–2681), and The Regent Street Smuggler (R. 2682). Pencil.

Rev. The British Lion (R. 2675), and sketches of a street in perspective. Pencil.

(1248) The British Lion (R. 2676). Pen and ink.

(1249) A Shot a-Shooting (R. 2684), etc. Pencil.

(1250) The Indian Mail (R. 2687), etc. Pencil.

(1251) *Ob.* Petition of Young London to the Prince of Wales (R. 2688). Pencil.

Rev. Railway Deposits (R. 2695), and portrait of the Duke of Wellington. Pencil.

(1252) *Ob.* Fashions for June (R. 2690). Pencil.

Rev. Sketch for the same subject, etc. Pencil.

(1253) *Ob.* The same Subject, and The Great Statue of a Great Hero (R. 2694). Pencil.

Rev. Fashions for June (R. 2691), etc. Pencil.

(1254) *Ob.* Fashions for June (R. 2690–91), and the Ferocious Baron in Spectacles (R. 2669). Pencil.

Rev. Jack and the Seven-League Boots, and other sketches. Pencil.

(1255) High Art in 1846 (R. 2692), etc. Pencil.

(1256) Sketches for the same subject, etc. Pencil.

(1257) *Ob.* The Duke of Wellington's Nose (R. 2693), and other sketches. Pencil.

Rev. Fashions for June (R. 2690–91). Pencil.

(1258) Railway Deposits (R. 2695). Pencil.

(1259) *Ob.* The same Subject. Pencil.

Rev. A Man looking out of a Window. Pencil.

(1260) Railway Deposits, etc. Signed. Pencil.

(1261) The Jews' Manufactory of Antiquities at Ghent (R. 2696). Pencil.

(1262) Sketches of the Moderns in Beards, and the Ancients in Spectacles (R. 2697–99). Pencil.

(1263) Sketches for the same subjects. Pencil.

(1264) Sketches for the same subject. Pencil and water colours.

(1265) *Ob.* Headpiece to the Introduction; sketch of the artist, and studies of a dog, a horse, etc. Pencil.

Rev. Sketch for a Political Cartoon: England and America disputing. Pencil.

(1266) Science making Gigantic Strides (R. 4183). Pencil.

(1267) *Ob.* Sketch for the same Subject, arranged in a border as a title-design. Pencil.

Rev. Slight Figure Sketches. Pencil.

(1268) *Ob.* Sketch for the same subject, with title. Pencil.

Rev. The same Subject. Pencil.

(1269) *Ob.* The same Subject, and other sketches. Pencil.

Rev. Slight Sketch of a similar Title-Design. Pencil.

(1270) Little Sins (R. 4185), and sketch, modified in the glyphograph, for An East End Club House (R. 2669). Pencil.

(1271) An Elephantine Procession at Astley's (R. 4186); profile of the Duke of Wellington, etc. Pencil.

(1272) The same Subject, and other sketches. Signed. Pencil.

[(1273)–(1276)] 'The Emigrant' (R. 2389–2390).

(1273) The Settler (R. 2389). Monochrome wash and pen.

(1274) *Ob.* Studies for the same subject, etc. Signed. Pencil.

Rev. Sketch for a Title-Design: The Moor and the Forest.

(1275) The Emigrant's Home (R. 2390); "Sketched under the directions of Sir Francis B. Head, Bart." Signed. Pencil.

(1276) *Ob.* Sketches of Pine-Tree. Signed. Pencil.

Rev. Sketches of Axes. Pencil.

[(1277)–(1282)] 'The Greatest Plague of Life' (R. 2403–2414).

(1277) *Ob.* 'Are You Not Irish?' (R. 2404); studies for the figure of the Mistress. Signed. Pencil.

Rev. Studies for The Morning Gossip (R. 2409). Signed. Pencil and pen.

(1278) *Ob.* Studies for The Cat Did It (R. 2405), and other sketches. Signed. Pencil.

Rev. Sketch (not used) for "How to get Married," and sketches (not used) for 'The Greatest Plague.' Signed. Pencil.

(1279) *Ob.* The Morning Gossip. Slight sketch. Signed. Pencil.

Rev. Out for an Airing (R. 2411). Slight sketches. Signed. Pencil.

(1280) The Sentimental Novel Reader (R. 2410). Study for the mistress. Pencil

(1281) *Ob.* Sketch for the Back of the Cover of the Book. Signed. Pencil

Rev. Sketches for Illustrations. Not etched.

(1282) *Ob.* Sketches for the Back of the Cover. Signed. Pencil.

Rev. Sketches for the same. Signed. Pencil.

(1283) Fairy Songs and Ballads (R. 2425). Title, with vignettes in the border; also a profile of the Duke of Wellington. Pencil.

[(1284)–(1285)] Mrs. Gore's 'Inundation' (R. 2426–2429).

(1284) Priscilla slung from the Cliffs. Sketch for frontispiece (R. 2426). Signed. Pencil and sepia. And a sketch (not used) of Priscilla climbing the ladder. Signed. Pencil.

(1285) Priscilla received in the Arms of the fisherman (R. 2429); two studies. Signed. Pencil and sepia.

[(1286)–(1287)] Taylor's 'Pentamerone' (R. 2430–2435).

(1286) *Ob.* Peruonto (R. 2431). Pencil.

Rev. Study of a Horse. Pencil.

(1287) Design for the Back of the Cover of the Book. Different from that used. Signed. Pencil.

[(1288)–(1289)] Clarke's 'Kit Bam's Adventures' (R. 2445–2448).

(1288) The Marble Count (R. 2448). Pencil.

(1289) *Ob.* Design for Back of the Cover. Pencil.

Rev. Felix, the Winged Boy. Two sketches; not etched. Pencil.

[(1290)–(1305)] 'Frank Fairlegh' (R. 2457–2486).

(1290) Frontispiece—Pictures of Life (R. 2457). Pencil.

(1291) The same Subject. Pencil.

(1292) Lawless ornamenting Frank's Desk (R. 2460). Study of Lawless's figure. Pencil.

(1293) *Ob.* Black Bess (R. 2461). Signed. Pen and ink.

Rev. The same Subject. Signed. Pen and ink.

(1294) *Ob.* Studies for the same subject. Signed. Pencil.

Rev. Studies of horses. Signed. Pencil.

(1295) The Doctor makes a Discovery (R. 2463). Pencil.

(1296) *Ob.* The same Subject. Pencil.

Rev. Study of a Horse, etc. Pencil.

(1297) Sketch in reverse for the same subject. Pencil.

(1298) *Ob.* The Doctor expels a Pupil (R. 2464). Water colour tint and pen.

Rev. Fashions for June (R. 2690–91). Pencil.

(1299) Freddy Coleman mystifies the Beadle (R. 2467). Signed. Pen and pencil.

(1300) "Hurra! Hurra! Room for the Governor" (R. 2473). Pencil.

(1301) *Ob.* A New Cure for the Heartache (R. 2480). Pencil.

Rev. Sketches of Anne Boleyn (R. 2188) for 'Windsor Castle.' Pencil.

(1302) A Striking Position (R. 2481). Pencil.

(1303) *Ob.* The Retribution (R. 2485). Pencil.

Rev. Another Study for the same subject. Pencil.

(1304) The same Subject. Slight study. Pen and ink.

(1305) *Ob.* The Rescue (R. 2486). Pencil.

Rev. Two Caricatures of the Artist's Face. Pencil.

[(1306)–(1311)] Reach's 'Clement Lorimer' (R. 2489–2498).

(1306) Study for 'Making the Favourite safe for the Derby' (R. 2489). Pencil.

(1307) *Ob.* A Wreck on the Goodwin Sands (R. 2490). Signed. Pencil.

Rev. Mabel Lyndwood (R. 2179). Sketch for 'Windsor Castle.'

(1308) Two Sketches for The Wreck on the Goodwin Sands. Pencil.

(1309) Mrs. Dumpling's Establishment (R. 2493). Pencil.

(1310) Benosa at the Tomb (R. 2494). Pencil and water colour tint.

(1311) Miss Eske carried away during her Trance (R. 2496). Signed. Pencil.

(1312) Frontispiece to 'Fairy Mythology' (R. 2499). Signed. Pencil.

(1313) *Ob.* Fairy Mythology. A rough sketch. Signed. Pencil.

Rev. Figures of a Fop and a Lady.

(1314) Sketch of the Ogre, for the same frontispiece. Pencil.

(1315) The Toothache. A sheet of sketches for the entire set of etchings, including the title (R. 2500–2524). Pencil and water colour tint.

(1316) *Ob.* Sketches for the Eight Episodes (R. 2501–2503). Pencil.

Rev. Sketches of a Girl asleep in a chair. Pencil.

(1317) A Sheet of Sketches for The Toothache; not etched. Pencil.

[(1318)-(1330)] '1851; or, The Adventures of Mr. and Mrs. Sandboys' (R. 2532–2541).

(1318) All the World going to the Great Exhibition (R. 2532). Signed. Pencil.

(1319) *Ob.* London in 1851 (R. 2533). Rough sketch. Pencil.

Rev. First Shilling Day; Going in (R. 2533). Rough sketch. Pencil.

(1320) Looking for Lodgings (R. 2535). Pencil.

(1321) *Ob.* Two Rough Sketches for the same subject; a hammock in a coal cellar, and a tent bed. Pencil.

Rev. The same Subjects. Pencil.

(1322) A Couple in the Hammock surprised by coals falling on them. Not etched. Pencil and water colours.

(1323) Sketches of a Man and a Woman in search of lodgings. Pencil.

(1324) *Ob.* The Opera Boxes during the Great Exhibition (R. 2536); rough sketch. Pencil.

Rev. The same Subject. Pencil.

(1325) Foreigners at the Exhibition; not etched. Pencil.

(1326) A Full Lodging-house, with a party eating in the street; not etched. Pencil.

(1327) Mr. and Mrs. Sandboys; an illustration to an advertisement (R. 4265). Pen and pencil.

(1328) *Ob.* A Modified Sketch of the same subject.

Rev. Foreigners at the Exhibition; not etched. Pencil.

(1329) Design for Wrapper of the monthly parts (R. 5166). Pencil.

(1330) Design for Back of the Cover; a horseguard, and other sketches. Pencil and pen.

(1331) The Opening of the Great Exhibition (R. 2542); rough slight sketch. Signed. Pencil.

[(1332)-(1352)] 'Cruikshank's Magazine' (R. 2561–2563, 2725–2726, 4320–4327.)

(1332) Tobacco Leaves (R. 2562): rough sketch. Signed. Pencil.

(1333) *Ob.* Rough Sketch of the same subject. Signed. Pencil.

Rev. Sketches for the same subject. Signed. Pencil.

(1334) "Come, Sister Dear"; sketch for the same subject. Signed. Pencil.

(1335) Two Sketches for the same subject, and sketches of a Chinaman. Signed. Pencil and pen.

(1336) Elephantine Performances (R. 2563). Pencil.

(1337) *Ob.* Sketches for the same subject; and sketch of Mr. Vernon, for The Provocations of Miss Polly C—— (R. 2725). Signed. Pencil.

Rev. The Figure of Mr. Vernon, and sketches of a lady seated, etc. Signed. Pencil and pen.

(1338) *Ob.* Sketch for the Provocations of Miss Polly C——. Signed. Pencil.

Rev. Three Girls' Figures; not etched. Signed. Pencil.

(1339) The Provocations of Miss Polly C——. Pencil.

(1340) Trying to cure a Bear of a Sore Head (R. 2726): slight sketches. Signed. Pen and pencil.

(1341) *Ob.* Sketch of Design for wrapper (R. 4320). Signed. Pen and pencil.

Rev. Sketch of the same design. Pencil and pen.

(1342) Sketch of a Different (Rejected) Design for the wrapper. Signed. Pen and pencil.

(1343) Sketch for the same design. Signed. Pen.

(1344) Sketch of Another Rejected Design, with title of "Miscellany." Signed. Pen.

(1345) Another Rejected Design, also with title of "Miscellany." Signed. Pen and pencil.

(1346) Rejected Design, with title "George Cruikshank at Home." Pen and pencil.

(1347) Another Rejected Design, with same title. Pen and pencil.

(1348) The Seat of War (R. 4321). Signed. Pen and pencil.

(1349) The Commission sitting upon the City Corporation (R. 4322). Signed. Pencil.

(1350) Rough Sketch of the same subject. Signed. Pencil.

(1351) Sketches for the same subject. Pencil and pen.

(1352) Table Talk (R. 4324); two sketches. Signed. Pencil.

[(1353)–(1367)] 'Fairy Library' (R. 2564–2581, 2638–2643, 4387).

(1353) Giant Ogre Asleep (R. 2568); 'Skipping over a page' (for the 'Comic Almanack,' R. 4197); and 'Playing the harp and the fool at the same time.' Pencil.

(1354) Jack Climbing the Beanstalk (R. 2571). Pencil.

(1355) Jack Gets the Golden Hen away from the giant (R. 2572). Signed. Pen.

(1356) Jack Takes the Fairy Harp. Not etched. Signed. Pen.

(1357) *Ob.* Cinderella Helping her Sisters to Dress (R. 2577); a sheet of sketches. Signed. Pencil.

Rev. Sketches for the Fairy changing the pumpkin into a coach (R. 2578). Signed. Pencil.

(1358) The Fairy Changing the Pumpkin into a coach. Pencil.

(1359) Sketch for the same subject. Signed. Pencil.

(1360) The same Subject. Sepia and pencil.

The last three sketches seem to be studies for the oil-picture "Cinderella" exhibited by Cruikshank in 1854 at the Royal Academy, rather than for the etching. The composition, however, is the same in both; and the sketches are therefore retained in this place.

(1361) *Ob.* Cinderella Leaving the Royal Palace (R. 2579); The prince leading her out to dance (not etched); Jack getting the golden harp from the giant (R. 2572), etc. Signed. Pen and pencil.

Rev. Cinderella at the Cottage Door (R. 2578); and the figure of a man. Signed. Pencil.

(1362) *Ob.* Cinderella Leaving the Palace; and a profile of the artist. Signed. Pen and pencil.

Rev. The Fairy. Signed. Pencil.

(1363) The Magic Coach. Pencil.

(1364) *Ob.* Cinderella and the Fairy. Not etched. Pen and pencil.

Rev. Cinderella as a Princess. Pencil and water colours.

(1365) Cinderella and the Fairy. Not etched. Pencil.

(1366) *Ob.* Sketch of Design for the wrapper of the series. Signed. Pencil.

Rev. Studies of the Negress for Sale of Henson (R. 4318). Signed. Pencil.

(1367) Philip's Hiding-place (R. 2583); sketch for "Whom to Marry." Pencil and monochrome.

[(1368)–(1375)] 'Lorimer Littlegood' (R. 2595–2606).

(1368) Poor Little Rose (R. 2595). Rough sketch. Signed. Pen and ink.

(1369) The same Subject. Signed. Pencil and pen.

(1370) Sketches for the same subject. Signed. Pen and pencil.

(1371) Mr. Weazel Renews an Old Friendship (R. 2597); and other sketches. Signed. Pencil.

(1372) Bill Bennock's Last Drop (R. 2598); three studies. Signed. Pencil.

(1373) *Ob.* Mr. Crump's Extreme Politeness (R. 2596), etc. Signed. Pen and pencil.

Rev. Captain Kelly Conveys a Slight Remonstrance (R. 2599). Signed. Pen and pencil.

(1374) Peg Todd as Head Nurse (R. 2601), and a sketch for another illustration. Signed. Pencil.

(1375) Cue in a Corner (R. 2604); and The Falcon and the Dove (R. 2603). Pencil.

(1376) *Ob.* National Temperance League Bazaar (R. 2608); slight first sketch for the top of a pomatum pot. Pen and ink.

Rev. Two Heads, Showing the Effects of "3 Pots" of the Pomatum. Pencil.

[(1377)–(1425)] 'Life of Sir John Falstaff' (R. 2609–2628, 4408).

(1377) Sir John Falstaff, Knight (R. 2609). Water colours and pencil.

(1378) Small Sketch, for the same subject. Pen and ink.

(1379) Signature of Falstaff, for the same plate. Signed. Pen and ink.

(1380) Falstaff Breaking Skogan's Head (R. 2610). Signed. Pen and pencil.

(1381) Slight Sketch for the same subject. Pen and pencil.

(1382) Falstaff Running Away at Gadshill (R. 2611); two studies. Pen and pencil.

(1383) Falstaff Gives his Account of the Battle of Gadshill (R. 2612); Bottom and Titania (R. 3564), etc. Signed. Pencil.

(1384) Falstaff enacting the Part of the King (R. 2613). Signed. Pencil.

(1385) The same Subject. Signed. Pen and pencil.

(1386) Studies for the same subject. Signed. Pen and pencil.

(1387) *Ob.* Falstaff; study for the same subject; and portraits of the artist. Signed. Pencil.

Rev. Two Portraits of the Artist. Signed. Pencil.

(1388) Falstaff's Head; study for the same subject, etc. Pencil.

(1389) Falstaff's Grand Manœuvre at the Battle of Shrewsbury (R. 2615); studies. Signed. Pencil and pen.

(1390) *Ob.* Falstaff Arrested at the Suit of Mrs. Quickly (R. 2616). Signed. Pencil.

Rev. Sketches for the same subject, and a man on horseback. Signed. Pencil.

(1391) The same Subject. Signed. Pencil.

(1392) The same Subject. Signed. Pencil.

(1393) Falstaff Persuades Mrs. Quickly (R. 2617). Signed. Pen and Pencil

(1394) The same Subject. Signed. Pencil and pen.

(1395) Rough Sketch for the same subject, etc. Pencil.

(1396) Studies for the same subject. Pencil and pen.

(1397) Study for the same subject. Signed. Pencil and water colours.

(1398) Falstaff driving Pistol from his presence (R. 2618). Signed. Pencil.

(1399) Pistol; study for the same subject, and other sketches. Signed. Pencil.

(1400) Falstaff at Justice Shallow's (R. 2619); studies of the head only. Pencil.

(1401) Falstaff; small study for the same subject. Signed. Pencil.

(1402) Pistol Informing Falstaff of the death of Henry the Fourth (R. 2620). Signed. Pencil and water colours.

(1403) The same Subject. Signed. Pencil.

(1404) *Ob.* Sketch for the same subject. Signed. Pencil.

Rev. Pistol (R. 2618). Signed. Pen and pencil.

(1405) *Ob.* Falstaff Rebuked by Henry the Fifth (R. 2621). Signed. Pencil.

Rev. Figure of Falstaff. Pencil and sepia.

(1406) Henry the Fifth; study for the same subject. Signed. Pen and ink.

(1407) Falstaff; study for the same subject. Signed. Pencil.

(1408) Falstaff on a Visit to Page (R. 2622). Pencil.

(1409) Falstaff in the Buck-Basket (R. 2623); and Falstaff in the ditch (R. 2624); rough sketches. Signed. Pencil.

(1410) Falstaff Thrown into the Ditch (R. 2624). Signed. Pen and pencil.

(1411) The same Subject; and sketch of a child. Signed. Pencil.

(1412) The same Subject; two rough sketches. Signed. Pencil.

(1413) Falstaff in the Ditch; another version of the same subject. Signed. Pencil and pen.

(1414) Falstaff and the Fairies at Herne's Oak (R. 2626). Pencil.

(1415) The same Subject; two sketches. Signed. Pencil and pen.

(1416) The same Subject. Signed. Pencil.

(1417) The same Subject. Signed. Pen and pencil.

(1418) The same Subject. Signed. Pencil.

(1419) Study for the same subject; and Falstaff and the cup of sack (not etched). Pencil.

(1420) *Ob.* The Last Scene (R. 2628); with sketch of a bed. Pencil.

Rev. Two Studies of Beds; and a suspension bridge. Pencil.

(1421) Design for the Wrapper (R. 4408). Rough pen and ink sketch.

(1422) 'There's Lime in this Sack'; not etched. Pen and ink.

(1423) Falstaff Drinking at the Tavern; not etched. Rough pencil sketch.

(1424) *Ob.* A Sheet of Sketches: Falstaff at the Tavern, the Prince of Wales at the Battle of Shrewsbury, etc. Signed. Pencil.

Rev. 'Dusty Bob.' Signed. Pencil.

(1425) Pistol; not etched. Pencil.

(1426) Studies for Midnight Scenes and Social Photographs (R. 2629). Pencil and pen.

(1427) The Intercepted Despatch (R. 2634). Pen and pencil.

(1428) Puck on Pegasus (R. 2635). Pen and pencil.

(1429) The same Subject. Pen and ink

(1430) The same Subject. Signed. Pencil.

(1431) The same Subject. Signed. Pencil.

(1432) *Ob.* The same Subject. Pencil.

Rev. A Sheet of Rough Sketches for the same subject. Pencil.

(1433) The Giant Bolster Striding from the Beacon to Carn Brea (R. 2645). Signed. Pencil.

(1434) The Blue Light; the poor soldier begging a night's lodging (R. 2651). Pencil and water colours.

(1435) The same Subject. Pencil.

(1436) *Ob.* The Pied Piper (R. 2652); slight sketch. Pencil.

Rev. A Dance of Pixies; and sketches of a horseman. Pencil.

(1437) *Ob.* The British Bee-hive (R. 2653). Pencil.

Rev. Land, or Smoke; view from the top of St. Paul's. Pencil.

(1438) *Ob.* Spirits Dancing round a Sun-dial (R. 2657). Signed. Pen and ink.

Rev. Sketch of a Fat Round Face. Signed. Pencil.

(1439) Spirits Dancing round a Sun-dial. Pen and ink.

(1440) The Good Genius. The Bee summons up a fountain of gold (R. 2702); and a sketch of a rejected design for the same subject. Pencil.

(1441) The Good Genius. Sketch for the cover.

(1442) *Ob.* The Yule-Log; sketch for the title-page (R. 2707). Pencil.

Rev. A Man with his Wife and Child; a man on his knees before a girl, etc. Pencil.

[(1443)–(1464)] 'The Bottle' (R. 2709–2716).

(1443) Studies for The Bottle Brought Out (R. 2709). Signed. Pencil.

(1444) Sketches of the Husband, for the same subject. Signed. Pencil.

(1445) *Ob.* Studies for 'He is Discharged' (R. 2710). Signed. Pencil.

Rev. Slight Sketches for the same subject. Signed. Pencil.

(1446) *Ob.* Sketch of the Husband for the same subject. Pencil.

Rev. Followers (R. 2406); slight sketches for 'The Greatest Plague in Life.' Pencil.

(1447) *Ob.* Sketch of the Husband (R. 2710). Signed. Pen and pencil.

Rev. A Young Lady. Signed. Pencil.

(1448) *Ob.* Sketches of the Husband (R. 2710). Signed. Pencil.

Rev. Punch and the Wellington Statue, etc. Signed. Pencil.

(1449) *Ob.* Study for the Execution (R. 2711). Signed. Pencil.

Rev. Cold, Misery, and Want (R. 2713), etc. Signed. Pencil.

(1450) *Ob.* The Execution. Signed. Pencil.

Rev. Sketches of the Mother and Girl (R. 2710). Signed. Pencil.

(1451) *Ob.* Unable to Obtain Employment (R. 2712); slight sketch. Signed. Pencil.

Rev. Sketches for Back of the Cover of 'The Greatest Plague of Life.' Signed. Pencil.

(1452) Unable to Obtain Employment; study of the husband. Signed. Pencil.

(1453) *Ob.* Cold, Misery, and Want (R. 2713). Pencil.

Rev. Sketch of the Mother, for the same subject. Pencil.

(1454) *Ob.* Studies of the Husband, for the same subject. Signed. Pencil.

Rev. The Mother; sketch of the same subject. Signed. Pencil.

(1455) Study of the Husband, for the same subject; and sketch of a troop of cavalry. Signed. Pencil.

(1456) Two Studies of the Wife, for 'Fearful Quarrels' (R. 2714). Signed. Pencil.

(1457) Studies of the Wife (R. 2714) and of the bailiff (R. 2711). Signed. Pencil.

(1458) The Husband Kills his Wife (R. 2715). Signed. Pen and Pencil.

(1459) *Ob.* The same Subject. Signed. Pencil.

Rev. Sketch of the Girl, for The Bottle brought out (R. 2709). Signed. Pencil.

(1460) *Ob.* Studies of the Police, for the subject of the murder (R. 2715). Signed. Pencil.

Rev. Studies for the same subject. Signed. Pencil.

(1461) The Bottle has Done its Work (R. 2716). Signed. Pencil.

(1462) *Ob.* Study for the same subject. Pencil.

Rev. Study of Old Houses. Pencil.

(1463) Small Rough Study of the same subject (R. 2716). Pencil.

(1464) *Ob.* Study of the Maniac Husband, for the same subject. Signed. Pencil.

Rev. A Skeleton. Pencil.

[(1465)–(1489)] 'The Drunkard's Children' (R. 2717–2724).

(1465) Neglected by their Parents (R. 2717). Pen and ink.

(1466) Between the Gin-palace and the Beer-shop (R. 2718). Signed. Pencil.

(1467) *Ob.* The Dancing Rooms (R. 2719). Pencil.

Rev. Sketch of a "Snob." Signed. Pencil.

(1468) The Dancing Rooms. Signed. Pencil.

(1469) Study for the same subject. Signed. Pencil.

(1470) Studies for the same subject. Signed. Pen and pencil.

(1471) *Ob.* The Boy taken by the Police (R. 2720). Signed. Pencil.

Rev. Suicide of the Girl (R. 2724). Pencil.

(1472) The Boy taken by the Police (R. 2720). Signed. Pencil.

(1473) *Ob.* Study of Policemen, for the same subject. Signed. Pencil.

Rev. Study of Another Policeman. Pencil.

(1474) The Bar of the Old Bailey (R. 2721). Signed. Pencil.

(1475) Studies of Barristers, for the same subject. Signed. Pencil.

(1476) *Ob.* Brother and Sister Part (R. 2722). Signed. Pencil.

Rev. The Warder; study for the same subject. Signed. Pencil.

(1477) The same Subject. Signed. Pencil.

(1478) The same Subject. Pencil.

(1479) Studies of the Boy, for the same subject. Signed. Pencil.

(1480) Death of the Convict (R. 2723). Signed. Pencil.

(1481) *Ob.* The same Subject. Signed. Pencil.

Rev. The Chaplain; study for the same subject. Pencil.

(1482) Two Studies of the Chaplain. Signed. Pencil.

(1483) Suicide of the Daughter (R. 2724). Signed. Pencil.

(1484) The same Subject. Signed. Pencil.

(1485) The same Subject. Signed. Pencil.

(1486) The same Subject. Signed. Pencil.

(1487) Studies for the same subject. Pencil.

(1488) Study for the same subject. Signed. Pencil.

(1489) *Ob.* Studies for the same subject. Signed. Pencil.

Rev. Finding the Drowned Body. Not etched. Signed. Pencil.

(1490) Recumbent Figure of St. Ethelredo (R. 2731). Signed. Pen and ink.

(1491) William the Conqueror; or, The Game Cock of Guildhall (R. 2738). Signed. Pen and pencil.

(1492) Cholera Consultation (R. 2786). Rough pen and pencil sketch. With this is the pencil design, on which it was based, sketched by A. Bird.

(1493) The Fairies' Haunt (R. 2789). Pen and pencil.

(1494) Prow of the 'Wellington'; sketch for 'Come out in the Road' (R. 2792). Signed. Pencil and pen.

(1495) *Ob.* The Rival Fountains (R. 2793). Signed. Pencil.

Rev. A Policeman Rousing a Drunken Sleeper. Signed. Pencil.

(1496) *Ob.* Re-issue of 'Scraps and Sketches'; sketch for title (R. 2795). Signed. Pen and pencil.

Rev. 'An Old Friend with an Old Face,' and 'Old Daddy Long Legs'; grotesque figures of Time. Signed. Pencil.

[(1497)–(1498)] 'The Queen's Matrimonial Ladder' (R. 2915–2933).

(1497) *Ob.* Tail-piece, 'Cats' Meat' (R. 2930), 'The Joss and his Folly' (R. 2931), and Tail-piece (R. 2932). Signed. Pencil.

Rev. A Chinese Pagoda. Signed. Pencil.

(1498) *Ob.* The Queen's Matrimonial Ladder (R. 2933). Signed. Pencil.

Rev. Slight Sketches of Figures, and a boat. Signed. Pencil.

(1499) Sheet of Sketches of Heads for The Political Showman: Bags, i.e. Lord Eldon (R. 3106); A Mask, i.e. The Archbishop (R. 3108); A Prime Crutch, i.e. Lord Liverpool (R. 3112); A Cadge Anchor, i.e. the Duke of Clarence (R. 3116); Dirkpatrick, i.e. Castlereagh (R. 3118); and The Doctor, i.e. Lord Sidmouth (R. 3120). Pen and ink.

(1500) The New Indian Juggler (R. 3137); rough sketch. Signed Pencil.

(1501) Sketches for A New Vision, by Robert Southey (R. 3147). Signed. Pencil.

(1502) The Robber (R. 3260); sketch for Tales of Irish Life. Pencil.

[(1503)–(1504)] Clinton's 'Life of Byron' (R. 3304–3342).

(1503) Gulnare Visiting Conrad (R. 3307); three studies. Signed. Pencil.

(1504) Don Juan Opposing the Entrance to the Spirit Room (R. 3319); three studies. Signed. Pencil and sepia.

(1505) Sketch for Title of The Universal Songster (R. 3379). Signed. Pencil.

(1506) Voelker's Gymnasium (R. 3454). Pen and pencil.

(1507) Sheet of Sketches for the 'Pocket Magazine' (?); not used. Pencil.

(1508) Philosophy in Sport; sketch for vignette (R. 3507). Signed. Pencil.

(1509) *Ob.* The Three Thimbles, etc. (R. 3536). Signed. Pencil.

Rev. Horsemen. Signed. Pencil.

(1510) Donkeyology (R. 3548). Signed. Pencil.

[(1511)–(1524)] Bunyan's 'Pilgrim's Progress' (R. 3555–3561, 4504).

(1511) *Ob.* Head-piece (R. 3555). Signed. Pencil.

Rev. Sketch of Two Men at a Table. Signed. Pencil.

(1512) A Different Design for the Head-piece, with sketch of Evangelist and Christian below. Signed. Pencil and sepia.

(1513) *Ob.* Initial Letter A, with crucifix (R. 3536) and head-piece, etc. Signed. Pencil.

Rev. Rough Design for the same page. Pencil.

(1514) Studies for the same Initial Letter; Evangelist and Christian (R. 3558). Vignette on title (R. 4504), etc. Pencil.

(1515) Three Angels Rescuing Pilgrim (R. 3557); the Hill of Difficulty, and other subjects, not engraved. Signed. Pencil.

(1516) *Ob.* Evangelist and Christian (R. 3558); four studies, modified in the engraving; and sketch for head-piece (R. 3555). Signed. Pencil.

Rev. Sketch for a Design of the Worship of Bacchus; a Prospective Perspective View (R. 4382). Signed. Pencil.

(1517) *Ob.* Studies for Christian and Apollyon (R. 3559), etc. Pencil.

Rev. Christian and Evangelist (R. 3558), and sketches for other illustrations, not engraved.

(1518) Sketch for Christian and Apollyon. Signed. Pen and pencil.

(1519) The same Subject; and another sketch. Signed. Pencil.

(1520) Christian arriving at the Gate (R. 3560), and portrait of the artist. Signed. Pencil.

(1521) The same Subject, and Christian in the Slough of Despond (not engraved). Pencil and sepia.

(1522) Christian under a High Rock (R. 3561). Signed. Pencil and sepia.

(1523) Vignette on the Title (R. 4504). Signed. Pencil.

(1524) *Ob.* Slight Sketch for the same subject: the Slough of Despond, etc. Signed. Pencil.

Rev. Two Studies for Cinderella (R. 2578). Signed. Pencil.

[(1525)–(1549)] Illustrations to the 'Pilgrim's Progress,' not engraved.

(1525) Sketch for Title-page. Pencil.

(1526) Rough Sketch for the Title-page. Signed. Pencil.

(1527) The Delectable Mountains; Christian and the lions, etc. Pencil and pen.

(1528) *Ob.* The Slough of Despond; and the Delectable Mountains. Signed. Pencil and pen.

Rev. Christian breaking from his Wife. Signed. Pencil.

(1529) Vanity Fair. Pencil.

(1530) Studies for the same subject. Signed. Pencil.

(1531) Vanity Fair; rough sketch. Signed. Pen and sepia.

(1532) The same Subject. Signed. Pen and sepia.

(1533) Christian passing through the Valley of the Shadow of Death. Signed. Pencil.

(1534) *Ob.* Three Studies of Christian walking and wringing his hands.

Rev. Christian in the Valley of the Shadow of Death.

(1535) The same Subject. Signed. Pencil.

(1536) The same Subject. Signed. Sepia.

(1537) *Ob.* Scenes at the House Beautiful. Signed. Pencil.

Rev. Christian under the High Rock (R. 3561). Signed. Pencil.

(1538) *Ob.* The same Subject; and a mermaid. Signed. Pencil and sepia.

Rev. Christian in the Slough of Despond. Signed. Sepia.

(1539) A Sheet of Sketches; Christian starting; the Man with the Muck-rake, etc. Signed. Pencil.

(1540) Giant Pope. Signed. Pencil and sepia.

(1541) Two Sketches of Christian running from his family; and a girl's head, etc. Signed. Pencil.

(1542) View of the Delectable Mountains from the House Beautiful. Signed. Pencil.

(1543) Faithful burnt at the Stake, and another sketch. Signed. Pencil.

(1544) The same Subject, and Christian and Hopeful meet By-ends. Signed. All pencil and sepia.

(1545) *Ob.* Christian and Hopeful in the river. Sepia.

Rev. The same Subject. Signed. Pencil and sepia.

(1546) Christian received by the Interpreter; three studies. Signed. Pen and pencil.

(1547) Greatheart slaying Grim, and Greatheart showing the monument raised to Christian's victory. Pen and pencil.

(1548) Another Sketch of the last subject. Pen and pencil.

(1549) The Vision appearing to Christian, and another subject. Pencil and Indian ink.

[(1550)–(1562)] Unpublished illustrations to 'Paradise Lost' (R. 3562–3563).

(1550) 'He called so Loud that all the Hollow Deep
Of Hell resounded.'
(R. 3562). Signed. Rough pen and ink sketch.

(1551) The same Subject; a different design. Pen and pencil.

(1552) The same Subject. Sepia.

(1553) Study for the same subject. Pencil.

(1554) Studies for the same subject. Signed. Pencil.

(1555) Satan; study for the same subject. Pencil.

(1556) Satan, Sin, and Death at the Gates of Hell (R. 3563). Signed. Pencil.

(1557) *Ob.* Studies for the same Subject. Signed. Pencil.

Rev. Studies for the Head of Satan. Signed. Pencil.

(1558) Studies for the same subject; and studies of grenadiers, etc. Signed. Pencil.

(1559) Satan chained upon the Burning Lake. Not engraved. Pencil.

(1560) Satan's Voyage. Not engraved. Signed. Sepia and pen.

(1561) Satan starting up in his own shape at the touch of Ithuriel's spear. Pen and pencil.

(1562) Eve plucking the Forbidden Fruit. Signed. Pencil.

(1563) Unpublished Illustration to 'Midsummer Night's Dream' (R. 3564). Bottom and the fairies. Pencil.

(1564) Sketch for the same subject. Signed. Pencil.

(1565) Slight Sketch for the same subject. Signed. Pen and ink.

(1566) *Ob.* The same Subject. Signed. Pencil.

Rev. Various Slight Sketches. Signed. Pencil.

(1567) Studies for the same subject. Signed. Pencil.

(1568) *Ob.* Studies for Bottom. Signed. Pen and ink.

Rev. A Girl reading. Signed. Pen and ink.

(1569) *Ob.* The Halter selling at Auction; illustration to the 'Murder of Maria Martin' (R. 3584). Rough sketch. Pencil.

Rev. The Operations of the Cambridge Students (R. 3587). Two rough sketches. Pencil.

[(1570)–(1572)] Hood's 'Epping Hunt' (R. 3588–3593).

(1570) Portrait of Rounding, host of the Woodford Wells (R. 3588). Pencil.

(1571) Huggins alarmed by finding the deer behind him (R. 3590). Signed. Pen and pencil.

(1572) *Ob.* Huggins unable to clear the Fence. Not engraved. Signed. Pencil and pen.

Rev. Studies for the same subject. Signed. Pencil.

(1573) Napoleon receiving the Austrian Standard surrendered at Austerlitz. Illustration to the 'History of Napoleon' in the Family Library, but not engraved. Pencil.

[(1574)–1591)] 'The Life of Nelson'; Family Library (R. 3614–3621).

(1574) *Ob.* Portrait of Nelson (R. 3614). Pencil.

Rev. The Same, in profile. Pencil.

(1575) Sketch for the same subject. Pencil.

(1576) Nelson in Pursuit of a Bear (R. 3615). Signed. Pencil.

(1577) The same Subject. Two studies. Pencil.

(1578) The same Subject. Pencil.

(1579) The same Subject and other subjects, not engraved. Signed. Pencil.

(1580) Boarding the Battery (R. 3616). Pencil and pen.

(1581) Sketch for the same subject. Pencil.

(1582) Nelson on the Quarter-deck of the *St. Joseph* (R. 3617). Pen and pencil.

(1583) The same Subject. Pencil.

(1584) Rough Sketch for the same subject, etc. Pencil.

(1585) Boat Action in the Bay of Cadiz (R. 3618). Pencil.

(1586) Two Sketches of the same subject. Pen and pencil.

(1587) Battle of the Nile (R. 3619). Pencil.

(1588) Nelson Writing to the Crown Prince of Denmark (R. 3620). Pen and pencil.

(1589) Battle of Trafalgar (R. 3621). Pencil.

(1590) Sketch of the same subject. Pencil.

(1591) Rough Sketch of the same subject. Pencil.

[(1592)–1593)] 'Tales of Other Days' (R. 3622–3628).

(1592) *Ob.* Sketches for Frontispiece: The Castle of Stauffenberg (R. 3622). Signed. Pencil.

Rev. Rough Sketch of a Man's Figure. Signed. Pencil.

(1593) *Ob.* Studies for Roger Clevelly (R. 3628). Signed. Pencil.

Rev. Studies of Costume and furniture. Signed. Pencil and pen.

[(1594)–(1597)] 'Tom Thumb' (R. 3629–3635).

(1594) Frontispiece: Triumphal Entry of Tom Thumb (R. 3629). Signed. Pencil.

(1595) *Ob.* 'A Ghost! Stand Off!' (R. 3631). Signed. Pencil.

Rev. Slight Sketch for Act I., Scene 5 (R. 3622). Signed. Pencil.

(1596) *Ob.* 'An End of Two! Thou Hast It!' (R. 3633). Signed. Pencil.

Rev. Rough Sketch for the same subject, etc. Signed. Pencil.

(1597) Return Again Our English Hannibal (R. 3634). Signed. Pencil.

[(1598)–(1601)] 'Bombastes Furioso' (R. 3636–3644).

(1598) *Ob.* 'Begone, Brave Army, and Don't Kick Up a Row' (R. 3637), and slight sketch for Scene I. (R. 3639). Pencil.

Rev. Sketches for Vignette (R. 3636), etc. Pencil.

(1599) 'Why, Help your Silly Brains, that's not a Hat!' (R. 3640), and Dance at the Finale (R. 3644). Pencil.

(1600) 'Some Death I'll Die before the Morning' (R. 3641), and 'I'll Make thy Threats as Bootless as thyself' (R. 3642). Pencil.

(1601) *Ob.* 'O Fusbos, Fusbos, I am Diddled Quite!' (R. 3643), and sketches for the two vignettes (R. 3636 and 3638). Signed. Pencil and pen.

Rev. Distaffina. Signed. Pencil.

[(1601)–(1630)] Three Courses and a Dessert (R. 3647–3697).

(1602) Frontispiece: Habakkuk Bullwrinkle (R. 3647). Pencil.

(1603) Tailpiece to The Bill of Fare (R. 3650). Signed. Pencil.

(1604) Frontispiece to The First Course (R. 3651): Saul escaping from the Constable. Signed. Pencil.

(1605) The same Subject. Signed. Pencil.

(1606) The same Subject; two studies. Signed. Pen and ink.

(1607) The same Subject. Signed. Pen and ink.

(1608) Tracing of the same subject. Pencil.

(1609) The same Subject, modified. Signed. Pen and ink.

(1610) Vignette on Title of 'West Country Chronicles' (R. 3652). Signed. Pencil.

(1611) *Ob.* Tailpiece to the Memoir of Sir Matthew Ale (R. 3655), etc. Pencil and pen.

Rev. Tailpiece to The Dentist (R. 3675). Pencil.

(1612) *Ob.* Tailpiece to The Counterpart Cousins (R. 3656), and Headpiece to the Introduction to 'My Cousin's Clients' (R. 3680). Signed. Pencil.

Rev. Tailpiece to 'The Braintrees' (R. 3658). Signed. Pen and ink.

(1613) *Ob.* Tailpiece to 'Caddy Cuddle' (R. 3657), etc. Signed. Pen and ink.

Rev. Studies for the same subject. Signed. Pen and ink.

(1614) The same Subject, and an antique warrior, grotesque faces, etc. Pencil and pen.

(1615) Studies of the same subject; tailpiece to the Introduction to 'My Cousin's Clients' (R. 3681), and tailpiece to the 'Memoir of Adam Burdock' (R. 3682), etc. Signed. Pencil.

(1616) Tailpiece to 'Habakkuk Bullwrinkle' (R. 3661). Pencil and pen.

(1617) Purcell's Adventure in Luke Fogarty's State-cabin; frontispiece to The Second Course (R. 3662). Pencil.

(1618) Vignette to Title-page of The Second Course (R. 3663); headpiece to the Introduction (R. 3664); tailpiece to 'The Weed Witness' (R. 3670), etc. Signed. Pen and Pencil.

(1619) Tailpiece to Timber-leg Toe-trap (R. 3667). Pencil.

(1620) Tailpiece to Bat Boroo (R. 3668). Pencil.

(1621) Tailpiece to The Witch's Switch (R. 3669). Signed. Pencil.

(1622) Sketch for Another Version of the same subject. Signed. Pencil.

(1623) Tailpieces to The Nest Egg (R. 3672), Under the Thumb (R. 3673), and The Mathematician (R. 3683). Signed. Pencil.

(1624) Tailpieces to The Dillock Girl (R. 3677), and A Toad in the Hole (R. 3692), etc. Signed. Pencil.

(1625) The Little Black Porter (R. 3678). Signed. Pencil.

(1626) *Ob.* Tailpiece to The Little Black Porter (R. 3684), and various grotesque sketches. Pencil.

Rev. Slight Sketches and Grotesques. Pencil.

(1627) The Deaf Postillion (R. 3685). Signed. Pencil.

(1628) Tailpiece to 'Conjugating a Verb' (R. 3689). Pencil.

(1629) Tailpiece to 'Misled by a Name' (R. 3696). Signed. Pencil.

(1630) 'We still pay a Poll-tax to support the Flogging of Women in Jamaica' (R. 3968); two studies. Pen and ink.

(1631) A Greenwich Pensioner (R. 3700); sketch for 'Hood's Comic Annual'; and a stout man seated. Signed. Pencil.

[(1632)–(1640)] 'Robinson Crusoe' (R. 3702–3738, 4576, 4577).

(1632) *Ob.* Crusoe on his Raft (R. 3706), and seated at dinner (R. 3713). Pencil and sepia.

Rev. Two Crosses erected in a Gorge. Pencil.

(1633) Attacked by Wolves (R. 3720), and Shakespeare's Cliff, Dover. Signed. Pencil.

(1634) Will Atkins presenting the Bible to his wife (R. 3729). Signed. Sepia and pencil.

(1635) First Meeting of Crusoe and Friday (R. 4576): frontispiece to Vol. I. Pen and pencil.

(1636) The same Subject. Pencil.

(1637) The same Subject; and sketch of a horse. Pencil and pen.

(1638) The same Subject; and sketch of Crusoe shooting Friday's pursuers (not engraved). Pen and ink.

(1639) Sketch of the latter Subject. Pen and ink.

(1640) *Ob.* The same Subject. Pencil.

Rev. An Oriental Soldier on Horseback, and various turbaned heads. Pen and pencil.

[(1641)–(1642)] 'The Gentleman in Black' (R. 3754–3759).

(1641) Louis Desonges and the Gentleman in Black (R. 3754). Pencil and sepia.

(1642) The Surprise of Old Bagsby the Lawyer (R. 3758), and other sketches for illustrations not engraved. Pencil, and sepia.

[(1643)–(1653)] 'Sunday in London' (R. 3764–3777).

(1643) People of Condition in Hyde Park (R. 3764); and Sunday Soirée (R. 3776). Signed. Pen and ink.

(1644) The Pay Table (R. 3765); and The Sunday Market (R. 3766). Signed. Pen and pencil.

(1645) Marching to Divine Service (R. 3767); and a sketch of Mazeppa. Signed. Pen over pencil, and pencil.

(1646) Gin-temple turn-out at Church-time (R. 3769); the Fishmonger at the Area Gate (R. 3771); and a policeman driving off an apple-woman (R. 3772). Signed. Pen and pencil.

(1647) The Servants within our Gates (R. 3770); and a Tea Party (not engraved). Signed. Pen and pencil.

(1648) Thou Shalt do no Manner of Work (R. 3773); Sunday Ruralizing (R. 3777); and Primrose Hill (not engraved). Signed. Pen and pencil.

(1649) Miserable Sinners (R. 3774); and The Family Drudge cooking dinner (not engraved). Signed. Pen and pencil.

(1650) *Ob.* The Opera House, and The Theatre. Not engraved. Signed. Pen and ink.

Rev. A Man Fighting on Horseback, etc. Signed. Pen and pencil.

(1651) The Opera House; and People of Condition in Hyde Park (R. 3764); rough sketch. Signed. Pencil.

(1652) A Party after the Opera; and The Club House. Not engraved. Signed. Pencil.

(1653) A Gin-Shop; and a Battle Royal. Not engraved. Signed. Pencil, and pen over pencil.

[(1654)–(1660)] 'Mirth and Morality' (R. 3780–3799).

(1654) The Hamper (R. 3780); and two studies for The Heavy Cross (R. 3792). Signed. Pencil.

(1655) Blindman's Buff (R. 3784); and The Hailstorm (R. 3786). Pencil.

(1656) The Dancing Bear (R. 3791); three studies. Pencil.

(1657) The Wasp's Nest (R. 3793); and The Sad Disaster (R. 3794). Signed. All pencil and sepia.

(1658) The Alarm (R. 3799). Pencil.

(1659) *Ob.* Sketch of Design for Wrapper of Thiers' 'History of the French Revolution' (R. 3838). Signed. Pencil.

Rev. Studies of Figures and Faces. Signed. Pencil.

(1660) Rough Sketches of a Different Design for the same Wrapper. Signed. Pencil.

[(1661)–(1667)] 'Peter Parley's Tales about Christmas' (R. 3844–3883).

(1661) Six Subjects on one Sheet; Christmas Evening Tales (R. 3844): The Thief in the Apple-tree (R. 3847); Catching Salmon by Firelight (R. 3848); Peter Parley introduced to the Family (R. 3849); Town Cards (R. 3850); and Carol Singers in the Olden Times (R. 3851). Pencil.

(1662) Boys Returning to School (R. 3863). Signed. Pencil and pen.

[(1663)–(1667)] 'More Hints on Etiquette' (R. 3864–3872).

(1663) Making a Whistle of a Pig's Tail (R. 3872); four studies. Signed. Pencil.

(1664) *Ob.* The same Subject, and The Shade of Simpson (R. 3865), etc. Signed. Pencil.

Rev. The Shade of Simpson, and A Bird's Nest in the Hair (R. 3866). Pencil.

(1665) Sketch for the Title-page (not used), and Caricatures of Fops. Signed. Pencil and pen.

(1666) Slight Sketch for the Title-page. Pencil.

(1667) Etiquette at a Party; two sketches. Signed. Pencil.

[(1668)–(1670)] 'Sergeant Bell and his Raree Show' (R. 3881–3882).

(1668) *Ob.* Frontispiece: children looking at the show (R. 3881). Signed. Pencil.

Rev. The same Subject. Signed. Pencil.

(1669) Studies for the same subject, grotesque faces, etc. Signed. Pen and ink.

(1670) Vignette on Title: Sergeant Bell entering a village. Pencil.

[(1671)–(1672) 'Chemistry no Mystery' (R. 3883–3884).

(1671) Frontispiece: Laughing Gas (R. 3883); two sketches. Signed. Pencil.

(1672) Studies for Vignette on Title (R. 3884). Signed. Pen and pencil.

(1673) Studies for The Queen and the Union. No repeal! No O'Connell! (R. 4052), etc. Pencil.

(1674) *Ob.* The Brighton Lodging-House (R. 4260). Pencil.

Rev. Studies for the same Subject. Pencil.

(1675) Modes of Entry used by Burglars; sketches for 'Stop Thief!' (R. 4264).

(1676) Burglars' Tools (R. 4264). Pencil and pen.

(1677) *Ob.* The Tail of a Racehorse. Signed. Pencil.

Rev. Figure Studies and a Grotesque. Signed. Pen and ink.

[(1678)–(1684)] 'St. Dunstan and the Devil' (R. 4271–4277).

(1678) *Ob.* Vignette on Title; The Horseshoe (R. 4272). Signed. Pencil and pen.

Rev. A Highwayman. Signed. Pencil.

(1679) Saint Dunstan Shoeing the Devil (R. 4273), etc. Signed. Pencil.

(1680) The Devil compelled to Sign the Deed (R. 4275). Pencil.

(1681) Two Studies for the same subject.

(1682) Studies for the same subject. Pencil.

(1683) The Devil's Face; study for the same subject. Pen and ink.

(1684) The Devil's Face in a Horseshoe, and sketch for the coat-of-arms at the end of the postscript. Pencil.

[(1685)–(1754)] 'Uncle Tom's Cabin' (R. 4280–4308).

(1685) Portrait of Mrs. Beecher-Stowe (R. 4280), seated at her writing-desk, and differing from the woodcut. Pencil.

(1686) Valuing the Human Article (R. 4282). Signed. Pen and ink.

(1687) The same Subject. Signed. Pencil.

(1688) *Ob.* Rough Sketch of the same subject. Signed. Pencil.

Rev. Studies of Heads for the Prayer-Meeting in 'Uncle Tom's Cabin' (R. 4284). Signed. Pencil.

(1689) *Ob.* Valuing the Human Article; rough sketch. Signed. Pencil.

Rev. Studies of a Man with a Whip.

(1690) Two Sketches of Haley, for the same subject. Signed. Pencil.

(1691) *Ob.* Studies and Sketch for a Different Treatment of the same subject. Pencil, and pencil over sepia.

Rev. Master George; studies for The Death of Uncle Tom (R. 4306). Pencil.

(1692) *Ob.* The Boy Harry dancing; study for Valuing the Human Article. Signed. Pencil.

Rev. Study of a Woman kneeling. Signed. Pencil.

(1693) Uncle Tom at Home (R. 4283); with title of the book above. Signed. Pencil and sepia.

(1694) *Ob.* Master George; study for the same subject. Signed. Pencil and sepia.

Rev. Eliza flying (R. 4286). Signed. Pencil.

(1695) *Ob.* Prayer Meeting at Uncle Tom's Cabin (R. 4284), and The Poor Bleeding Heart (R. 4291). Signed. Pencil.

Rev. Study of the Woman for Maternal Desperation (R. 4287). Signed. Pencil and sepia.

(1696) Andy and Sam's Trick (R. 4285). Signed. Pencil.

(1697) The same Subject. Signed. Pencil.

(1698) Eliza crosses the Ohio on the ice (R. 4286). Pencil and sepia.

(1699) Maternal Desperation (R. 4287); and sketch of the negress leaping overboard with her child (not engraved). Signed. Pencil.

(1700) The Fugitive Mother and Child in the Senator's kitchen (R. 4288). Signed. Pencil.

(1701) Studies of Figures for the same subject. Signed. Pencil.

(1702) Persecuted Virtue (R. 4289). Signed. Pencil.

(1703) *Ob.* The same Subject. Pencil and sepia. And a rough sketch for The "Friendly" Arm (R. 4295). Pencil.

Rev. Studies of Figures for Persecuted Virtue. Pencil.

(1704) Sketch of a Modified Design for the same subject. Signed. Pencil.

(1705) The Separation of Mother and Child (R. 4290). Pen and pencil.

(1706) Study for the same subject. Signed. Pencil and pen.

(1707) Two Slaves in Chains; studies for the same subject. Signed. Pencil.

(1708) The Poor Bleeding Heart (R. 4291). Signed. Pencil.

(1709) The same Subject; two studies, with differences. Signed. Sepia and pencil.

(1710) Uncle Tom saving Eva (R. 4292). Signed. Pencil.

(1711) The same Subject. Signed. Pencil.

(1712) The same Subject, differently treated; Uncle Tom plunging into the water. Signed. Pencil.

(1713) Eva dressing Uncle Tom (R. 4293). Pencil.

(1714) Topsy and Miss Ophelia's Wardrobe (R. 4297). Pencil.

(1715) Eva dressing Uncle Tom, and Tom and Eva in the arbour (R. 4298). Pencil.

(1716) Study of Eva for the latter subject. Signed. Pencil.

(1717) *Ob.* Phineas Fletcher's alarming Communication (R. 4294); two sketches. Signed. Pencil.

Rev. Women at a Fireside, and sketch of the Duke of Wellington. Signed. Pencil.

(1718) Phineas Fletcher's alarming Communication. Signed. Pencil.

(1719) The "Friendly" Arm (R. 4295). Signed. Pencil.

(1720) *Ob.* The same Subject. Signed. Pencil.

Rev. Study for Scipio Hunted (R. 4296); and sketch of Phineas Fletcher (R. 4294). Signed. Pencil.

(1721) *Ob.* Studies for the "Friendly" Arm. Signed. Pencil.

Rev. The Two Quakers. Sketches, not used. Signed. Pencil.

(1722) Scipio Hunted (R. 4296). Signed. Pencil and sepia.

(1723) Topsy and Miss Ophelia's Wardrobe (R. 4297). Two sketches. Pen and pencil.

(1724) The same Subject. Pen and pencil.

(1725) Tom and Eva in the Arbour (R. 4298). Pen and pencil.

(1726) The same Subject. Pencil.

(1727) *Ob.* The same Subject. Pencil.

Rev. Eliza crosses the Ohio (R. 4286). Slight pencil sketch.

(1728) Eva and Topsy (R. 4299). Pencil.

(1729) The same Subject. Signed. Pencil.

(1730) The same Subject. Two sketches. Signed. Pencil.

(1731) Eva's Last Gifts (R. 4300). Signed. Pencil and pen.

(1732) Death of St. Clare (R. 4301). Pencil.

(1733) Uncle Tom Praying, and the doctor; studies for the same subject. Signed. Pencil.

(1734) The same Subject, and Topsy dancing (R. 4297). Signed. Pencil.

(1735) Inside of a Slave Warehouse (R. 4302); studies of Adolph and Uncle Tom. Signed. Pencil.

(1736) Uncle Tom; study for the same subject. Signed. Pencil and sepia.

(1737) Emmeline about to be Sold (R. 4303). Signed. Pencil.

(1738) *Ob.* Studies of Auctioneer and Bidders for the same subject. Signed. Pencil.

Rev. Studies of the Horse, for Andy and Sam's trick (R. 4285), etc. Signed. Pencil.

(1739) Tom reading his Bible (R. 4304); two studies. Pencil, and pencil over sepia.

(1740) The same Subject. Pencil and sepia. And sketch of the artist, etc. Pencil.

(1741) Cassy tending Tom (R. 4305). Signed. Sepia and pencil.

(1742) Study of Tom, for the same subject. Signed. Sepia and pencil.

(1743) Cassy; study for the same subject. Signed. Sepia and pencil.

(1744) Cassy; another study. Signed. Pencil.

(1745) The Death of Uncle Tom (R. 4306). Signed. Pencil.

(1746) Study for the same subject. Signed. Pencil.

(1747) Aunt Chloe hearing of Uncle Tom's Death (R. 4307). Signed. Pencil.

(1748) Study for the same subject, and George Shelby's return (not engraved). Signed. Pencil.

(1749) George Shelby giving Liberty to his Slaves (R. 4308). Signed. Pencil and sepia.

(1750) The same Subject. Signed. Pen and pencil.

(1751) The same Subject. Signed. Sepia and pencil.

(1752) The same Subject, and George Harris and his family arriving in Canada (not engraved). Signed. Sepia and pen.

(1753) Miss Ophelia; studies of hands, etc. Signed. Pencil.

(1754) *Ob.* Head of Uncle Tom, etc. Signed. Pencil.

Rev. Studies of a Man seated, etc. Signed. Pencil.

[(1755)–(1757)] 'Common Sense' (R. 4310–4315).

(1755) *Ob.* The Drunken Husband (R. 4310); and The Drunken Wife (R. 4314). Signed. Pencil.

Rev. Herne the Hunter; sketch for 'Windsor Castle.' Signed. Pen and ink.

(1756) *Ob.* The Tea Gardens (R. 4311), and The Low Lodging-House (R. 4315). Signed. Pencil, and pen over pencil.

Rev. Three Heads, from eighteenth century portraits. Signed. Pencil.

(1757) The Scottish Turnpikes (R. 4312); and Women parting with their clothes for whiskey (not engraved). Signed. Pen over pencil, and pencil.

[(1758)-(1765)] 'Uncle Tom's Cabin Almanack' (R. 4316–4319).

(1758) The Apprehension of the Fugitive (R. 4317). Signed. Pen and pencil.

(1759) The same Subject. Signed. Pencil.

(1760) Studies of Figures for the same subject. Signed. Pencil.

(1761) Sketch, modified, of the same subject. Signed. Pen and pencil.

(1762) Sale of Henson (R. 4318). Pencil.

(1763) The Slave Pursued (R. 4319). Signed. Pen and pencil.

(1764) Study for the Slave's Figure. Pen and pencil.

(1765) The same Figure. Signed. Pencil.

(1766) A Promoted Scarecrow (R. 4347), and Steam Power (R. 4348). Sketches for 'Talpa; or, the Chronicles of a Clay Farm.' Pencil.

[(1767)–(1776) 'The Glass and the New Crystal Palace' (R. 4353–4364).

(1767) Design on Title-page (R. 4354), and Spirit Level; a drunken man at full length (not engraved). Pencil.

(1768) *Ob.* Design on Title-page, and another sketch. Signed. Pen and ink.

Rev. Tommy Hawk; a grotesque sketch, etc. Signed. Pen and ink.

(1769) Design on Title-page, and a man carried on a stretcher. Pen and pencil.

(1770) The Glass of Whiskey after the Goose (R. 4356), etc. Signed. Pencil.

(1771) Social Villagers (R. 4359), and sketches for design on title-page. Pencil, and pen over pencil.

(1772) *Ob.* Social Villagers; the Chairman of the Social Villagers (R. 4358), etc.

Rev. Social Villagers, etc. Pencil.

(1773) *Ob.* The same Subjects, etc. Pencil.

Rev. The Chairman of the Social Villagers; several studies. Pencil.

(1774) Social Villagers; slight studies. Signed. Pencil.

(1775) The Figure of Death for the same subject, and a drunken man with everything going round him. (Not engraved.) Pencil.

(1776) A Drunken Woman (not engraved). Pen and ink.

(1777) 'These are the Blocks' (R. 4375), and 'Here are the Ministers' (R. 4376); sketches for 'The House that Jack Built.' Signed. Pencil.

[(1778)–(1794)] Cassell's 'Illustrated Family Paper' (R. 4379–4383).

(1778) A Rejected Address (R. 4379). Pencil.

(1779) The Christianity of the Gospel and the Christianity of the Head of the Greek Church (R. 4380). Signed. Pen and Pencil.

(1780) Sketches of John Bull with and without a beard; studies for The Beard and Moustache Movement (R. 4381). Pen and ink.

(1781) Study for a different treatment of the same subject. Pencil.

(1782) Gentlemen Visitors Over-refreshed; two sketches (R. 4382). Pencil.

(1783) Study for the Background of the same subject. Pen and pencil.

(1784) Animals not yet Extinct in the Crystal Palace (R. 4382). Pencil.

(1785) The Balance of Power (R. 4383). Signed. Pen and pencil.

(1786) Portrait of Mrs. Harriet Beecher-Stowe, and the characters of 'Uncle Tom's Cabin' (R. 4385). Signed. Pencil.

(1787) The same Subject. Signed. Pencil.

(1788) Sketches of Topsy, etc., for the same subject. Signed. Pencil.

(1789) Mrs. Stowe bearing the Lamp of Truth; study for the same subject. Signed. Pencil.

(1790) *Ob.* Slave-owners with Whips; study for the same subject.

Rev. Sketch for Title to 'The Tourist's Illustrated Handbook for Ireland' (R. 4377). Pencil.

(1791) *Ob.* Studies for the Upper Part of the whole design. Signed. Pencil.

Rev. Slave-owner standing over a Negro; study for the same subject. Signed. Pencil.

(1792) The General Reciter; frontispiece (R. 4386). Signed. Pencil.

(1793) A Different (rejected) Sketch for the same subject. Signed. Pencil.

(1794) *Ob.* A Sheet of Sketches for 'Lady Arabella'; Mary Lawson staring at the Remains of the Doll (R. 4389); Lady Breezeby's Footman (R. 4390); Lady Breezeby at Home (R. 4391); Miss Simmonds picking up the Doll (R. 4392), etc. Signed. Pencil.

Rev. Slight Sketch of a Satirical Design, representing the Emperor of Russia kneeling on a mound of corpses and giving thanks to Heaven.

[(1795)–(1801) 'The Bands in the Parks' (R. 4393–4395).

(1795) The Devil seated in Hyde Park (R. 4393). Pen and pencil.

(1796) A Scene in Oxford Street (R. 4394). Pencil.

(1797) *Ob.* The same Subject, and a scene in Farringdon Street (R. 4395). Pencil.

Rev. Slight Sketches for Illustrations. Pencil.

(1798) Howell's Bubble (R. 4397). Pencil.

(1799) A Slice of Bread and Butter; vignette on title (R. 4398). Pencil.

(1800) Ragged Jack; study for the same subject. Pencil.

(1801) Rough Sketches for Illustrations to the same pamphlet, not used.

[(1802)–(1809)] 'The Weekly Record' (R. 4404–4406, 4409–4412).

(1802) The Infant Drunkard (R. 4404). Pencil.

(1803) Study for the same subject. Pen and ink.

(1804) Studies for the same subject. Pen and ink.

(1805) The same Subject; and The Thirsty Soul writing to the *Times* (R. 4406).

(1806) *Ob.* The latter Subject. Pen and ink.

Rev. Another Sketch of The Thirsty Soul. Pen and pencil.

(1807) The Thirsty Soul writing to the *Times*. Pen and ink.

(1808) The Thirsty Soul (not engraved). Pen and pencil.

(1809) A Wine Fountain in the reign of Henry VIII. Signed. Pen and pencil.

[(1810)–(1819)] A Pop-gun fired off by George Cruikshank (R. 4414–4421).

(1810) Imaginary Retreat (R. 4415). Pencil.

(1811) Studies for the same subject. Pen and pencil.

(1812) The Queen and Prince Consort (R. 4416). Pen and pencil.

(1813) Proposed Volunteer's Cap (R. 4418); a sheet of sketches. Pencil and pen.

(1814) Another Sheet of Sketches for the same. Signed. Pencil.

(1815) View in the Regent's Park (R. 4419); and a Chinese head. Pen and ink.

(1816) Cruikshank pulling Brook's Nose (R. 4420). Pen and pencil.

(1817) Sketches for the same subject. Pencil.

(1818) The Author's Little Friend and the footpad (R. 4421); two sketches. Pencil.

(1819) *Ob.* The same Subject; and The Champion of England (R. 4414). Pencil.

Rev. Sketch for a Statue. Pencil.

(1820) Sheet of Sketches for Kirton's 'Sam Adams' Pipe' (4428–4433). Pencil.

(1821) The Oyster; vignette on title-page (R. 4470). Pencil.

[(1822)–(1825) 'The Existence of Ghosts' (R. 4469–4472).

(1822) Frontispiece: the routed ghosts (R. 4469). Pencil.

(1823) The same Subject. Pencil.

(1824) *Ob.* The Ghost of a Sweep (R. 4471), etc. Pencil.

Rev. A Masquerade: slight sketch. Pencil.

(1825) *Ob.* Bogies: studies for an illustration. Not engraved. Pencil.

Rev. Two Grotesque Heads, etc. Pencil.

(1826) Sketch for 'The Gin-Shop': 'These are the customers' (R. 4475); modified in the woodcut. Pencil.

(1827) 'This is the Lady' (R. 4479); sketch for 'The Gin Shop.' Pencil.

(1828) Study for a Portrait of William Hone (R. 4535), and two profile studies of T. J. Wooler. Signed. Pencil and Indian ink.

(1829) Heads of Hone, Pitt, George the Third, and others. Signed. Pen and ink.

(1830) Profile of Hone, and grotesque sketches. Signed. Pencil and pen and ink.

(1831) Caricature of Hone, etc. Signed. Pencil.

(1832) The Battle of Waterloo (R. 4539). Signed. Pencil.

(1833) Studies for the Flight of Napoleon (R. 4540). Pencil and pen over pencil.

(1834) Superstitions, No. 5.—The Luprechaun (R. 4568), etc. Signed. Pencil.

(1835) Disturbing the Congregation (R. 4593); large sketch. Signed. Charcoal, with brush and neutral tint.

(1836) *Ob.* The same Subject. Pencil.

Rev. Study of a Chair, etc. Signed. Pencil.

(1837) *Ob.* Sketch for the Left Half of the composition.

Rev. Study of the Boy Culprit for the same subject.

(1838) Sketch of the Same Half. Signed. Water colours.

(1839) Sketch of the Beadle. Signed. Pencil.

(1840) *Ob.* Studies of the Beadle's Face. Pencil.

Rev. Similar Studies. Pencil and pen.

(1841) Studies for the Faces of beadle and culprit. Pencil, and neutral tint over pencil.

(1842) Studies of Faces and Hands of boys and girls for the same subject. Pencil.

(1843) Similar Studies. Signed. Pen and ink.

(1844) Total Abstainers' Meeting at Sadler's Wells Theatre (R. 4594). Signed. Pen and pencil.

(1845) Slight Sketch for the same subject. Signed. Pencil.

(1846) A Runaway Knock (R. 4596). Pencil.

(1847) Rough Sketch of the same subject. Signed. Pencil.

(1848) *Ob.* Two Rough Sketches of the same subject. Pencil.

Rev. An old Man carrying a Child; a house, etc. Signed. Pencil.

(1849) Sketch of the Composition of the same subject. Pencil.

(1850) Two Slight Sketches of the composition. Pencil.

(1851) Studies in Perspective for the house in the same subject. Signed. Pencil.

(1852) Rough Sketch of Design for title-page to 'Coila's Whisper,' by the Knight of Morar. Pencil.

(1853) Dr. Prosody arrives in the vicinity of Edinburgh (R. 5118). Signed. Pencil.

(1854) Carousel Ring and Practice (R. 5130); sketch for the etching in Berenger's 'Stadium.' Pencil.

(1855) Studies of Figures for Anticipated Effects of the Tailors' Strike (R. 5133). Pen and ink.

(1856) Study for the same subject, etc. Pencil.

(1857) 'Old Brace a-kissing the Lord's Wife' (R. 5134), and other studies (not etched) for 'Ben Brace.'

(1858) Barney Buntling and Billy Bowling (R. 5137). Pen and pencil.

(1859) Medical Consolation, sketch for one of the vignettes on title of 'La Bagatelle' (R. 5140). Pencil.

(1860) Grattan Cooke, the composer, and the artist; sketches for another vignette on the same title-page. Signed. Pencil.

(1861) *Ob.* Mr. Duval and the Stranger, whose coat-tails are on fire; sketch for another of the vignettes. Signed. Pencil.

Rev. Portrait Studies of Cooke and of the artist. Signed. Pencil.

(1862) Buy your own Goose; two subjects (R. 5146). Pencil.

(1863) Portrait Sketch of the Elder Pitt (R. 5159). Pencil.

(1864) Daniel Lambert on a Tight-rope (R. 5178); sketch for 'A Discovery concerning Ghosts.' Signed. Pen and ink.

(1865) *Ob.* The Drunkard's Bible (R. 5181). Signed. Pencil.

Rev. The Landlord of the "Grapes" emptying his casks. Signed. Pencil.

(1866) *Ob.* The Drunkard's Bible. Signed. Pencil.

Rev. Studies of the Dying Drunkard. Signed. Pencil.

(1867) *Ob.* The Landlord of the "Grapes" emptying his casks. Pen and pencil.

Rev. A Temperance Lecturer. Pencil.

(1868) Widow Mahoney (R. 5228); rough sketch. Signed. Pencil.

Sketches of subjects which are not in Reid's Catalogue.

(1869) King Robert the Bruce, fighting on horseback. Signed. Pen and pencil.

(1870–1876) Studies for the same subject. Pencil and pen and ink or sepia wash and pen.

(1877) Back View of a Statue of Robert the Bruce. Signed. Pen and pencil.

(1878) Studies of Armour worn at the time of Robert the Bruce.

(1879) Sketch of an Illustration to 'The Rose and the Lily.' Pencil.

(1880) Sketches of Design for the Certificate issued to those who conveyed Cruikshank's picture, 'The Worship of Bacchus,' and sketches for the following subject. Pencil and pen over pencil.

(1881) Receipt issued to those who subscribed towards the presentation to the nation of the same picture. Pen and ink.

(1882–1925) 44 Sketches and Satires in pencil or pen on political subjects, including 9 satires on George IV., 3 on Napoleon I., 6 on the Papacy, 3 on the Tsar Nicholas I., and others on Irish politics, the Chartists, the Crimean War, Father Ignatius, etc.

(1926–2245) 320 Caricatures, in pencil, pen and ink, or sepia, on social subjects, humorous and grotesque sketches, including 177 miscellaneous caricatures, 8 caricatures on fashions, 2 on phrenology, 2 on Home the spiritualist, 1 on the Tichborne case, 37 on temperance subjects, 8 on smoking, and 85 grotesque subjects.

(2246–2561) 316 Sketches, in pencil, pen and ink, or sepia, illustrations to books, or appearing to be illustrations: including illustrations to 'Midsummer Night's Dream,' 'Merry Wives of Windsor,' 'Romeo and Juliet' (Queen Mab), 'Tristram Shandy,' 'Tam O'Shanter,' 'Morte d'Arthur,' 'Dr. Syntax,' 'The Eagle's Eyrie,' 'Cotton-growing in America,' 27 designs for title-pages and initial letters, 2 designs for a book-plate, and 31 studies of figures for illustrations.

(2562–2653) 92 SKETCHES for pictures and compositions, in pencil, pen, or water colours, 1 in oils on wood, including 13 of scriptural subjects ('Eve,' 'The Plagues of Egypt,' 'Christ in the Garden,' 'The Sermon on the Mount,' 'Christ entering Jerusalem,' and 'St. Mark'); 19 of subjects from history, legend, or romance ('The Fairy Ring,' 'Queen Elizabeth,' 'Battle of Agincourt,' 'Soldier's Return from the Crimea,' 'Wellington and Blucher,' etc.); 32 of allegorical subjects ('Birth of Shakespeare,' 'The Seven Ages of Man,' 'The Bridge of Life,' 'Pursuit of Pleasure,' etc.); and 6 rough schemes for compositions (subjects unknown).

(2654–2702) 49 SKETCHES, in pencil, or pen and ink, mostly quite rough, of designs for buildings, etc., including 14 designs for a crystal palace, 14 for drinking-fountains, 21 for medallions, monuments, etc.

(2703–2767) 65 PORTRAIT SKETCHES, in pencil, pen and ink, sepia, or charcoal, one in oils, of the artist.

(2768–2848) 81 PORTRAIT SKETCHES, in pencil, pen and ink, sepia, or water colours, one in oils: including portraits of John B. Gough, John Thomas Smith, Keeper of Prints in the British Museum, and author of 'Nollekens and his Times,' Edward Irving, the Sisters Bradish, Captain Price, Thomas Hincksman, John Sheringham, — Brookes, the Duke of Wellington, Mr. Allen, the Rev. — Spiggot, Phillips, Clot Bey, William Kidd, Lord Anglesea, Daniel O'Connell, and copies from prints of Byron, Burns, Fox, and Pitt.

(2849–2900) 52 LANDSCAPE STUDIES, in pencil, water colours, or pen and ink, including 34 early sketches, some in a sketch-book.

(2901–3869) 969 MISCELLANEOUS SKETCHES, in pencil, pen and ink, sepia, or water colours, including 57 studies of buildings, furniture, boats, etc.; 31 studies of animals, 6 anatomical studies and 31 sketches from casts, pictures, and prints.

SKETCH BOOK, containing sketches for 'Ladies, Buy Your Leaf!' (R. 1088), 'Bonnie Willie' (R. 1089), 'Making Decent' (R. 1087), 'Mr. Vale' (R. 1157); illustrations to 'Romeo and Juliet,' 'Hamlet,' 'Kenilworth,' 'The Pilgrim's Progress,' 'Frank Fairlegh,' etc., and anatomical studies.

Pencil, or pencil and sepia, or water colours; $12\frac{3}{8} \times 7\frac{3}{4}$ in.

SKETCH BOOK, containing sketches for miscellaneous subjects, including 'The Runaway Knock' (R. 4596).

Pencil, pen, or water colours; $9 \times 7\frac{1}{2}$ in.

The albums of sketches, unmounted sketches, and sketch books were all bequeathed by Mrs. George Cruikshank, December, 1891.

CRUIKSHANK, Isaac (b. about 1756, d. about 1811). Caricaturist and water-colour painter; son of a Lowland Scotchman; worked in London, chiefly occupied with political caricatures; father of Robert and of George Cruikshank.

1. THE SAILOR'S SWEETHEART. A sailor seated on a gun-carriage on the lower deck of a man-of-war, with his right arm round the neck of a girl, and a glass raised in his left hand; another sailor seated in the foreground r., and two others and a woman behind l.; through the port-hole, r., a man-of-war is seen at anchor.

   Water colours, with pen outlines; roy., $11\frac{1}{2} \times 8\frac{7}{8}$ in.

   Purchased July, 1878.

2. THE OCTAGON ROOM AT THE ROYAL ACADEMY. Group of ladies and gentlemen looking at the pictures on the walls, the upper part of which slope inward; the most prominent figure is that of a nobleman r. wearing an order and talking to a lady in a yellow dress; l., a group of two ladies and three gentlemen, one of them an officer.

   Indian ink and water colours, with pen outlines; roy., $3\frac{7}{8} \times 5\frac{1}{8}$ in.

   Purchased June, 1879.

3. Portrait of Richard Brothers. Half-length, in three-quarter face, looking r., with short hair, and with neckcloth in large bow; l. hand on a book, inscribed *Divine Revelation . . . Prophet.*
Indian ink and sepia; roy. oval, $3\frac{3}{8} \times 2\frac{5}{8}$ in.
Engraved by G. Murray.
Richard Brothers, born 1757 in Newfoundland, came young to England, and entered the navy, which he left in 1783; about 1792 began to prophesy and write pamphlets containing "divine revelations," and called himself "nephew of the Almighty"; was confined as a lunatic for some time; released 1806, and died 1824.

4. Packet, containing 20 sketches, including 2 satires on Napoleon I. (on the two sides of a sheet), partly drawn by George Cruikshank, 2 designs of Britannia, 4 landscapes (views near Broadstairs and Margate), a horse's head, and 12 miscellaneous sketches, mostly slight.
Pencil, pen, Indian ink, or water colours.

Nos. 3 and 4 were bequeathed by Mrs. George Cruikshank, December, 1891.

CRUIKSHANK, (Isaac) Robert (b. 1789, d. 1856). Caricaturist and miniature painter; eldest son of the preceding; went to sea when young, but soon devoted himself to miniature painting, and afterwards exclusively to caricatures, chiefly social, and to book illustrations.

1. An Army Pensioner. An old soldier advancing with a wooden leg, a patch over the left eye, and his right arm in a sling. Inscribed beneath *Mr. Robbins, Bride Court, Fleet St.*
Water colours and pencil; roy., $6\frac{5}{8} \times 4\frac{1}{8}$ in.

Purchased May, 1854.

2. 'Maggie Lauder.' A girl in Highland dress dancing to the tune of a piper, who is also dancing, in a field by the shores of a lake, with mountains beyond. Signed and dated *Robt Cruikshank*, 1831.
Water colours over pencil; roy., $6\frac{7}{8} \times 9\frac{3}{8}$ in.

Engraved on wood in The Universal Songster, or Museum of Mirth, Vol. II., p. 17, with these lines beneath:—

'Weel done, quoth he; play up, quoth she; weel bobb'd, quoth Rob the Ranter,
'Tis worth my while to play, indeed, when I hae sic a dancer.'

Purchased May, 1890, at the Percy sale.

3. Portrait of a Gentleman unknown. Whole-length, in profile, of a young man holding some sovereigns in l. hand and a paper in r. hand. Signed *I. R. Cruikshank del.*
Water colours and Indian ink over pencil; roy., $14\frac{3}{8} \times 11\frac{1}{8}$ in.

4. Portrait of John B. Gough. Half-length, the face in three-quarters, looking r. Inscribed *By Robert Cruikshank* 1853, *J. B. Gough, Temperance Champion.*
Pencil; roy., $10\frac{1}{4} \times 9$ in.

John Ballantine Gough, b. 1817, d. 1886, went as a boy to America, and spent a reckless youth; from 1843 worked as a temperance lecturer in Britain as well as America; the most famous orator of the temperance cause.

5. Packet containing 11 sketches, mostly for book-illustrations, including one of Cheviot Chase, a fantastic landscape, and a portrait.
Pencil, pen, or pen and water colour wash.

Nos. 3–5 were bequeathed by Mrs. George Cruikshank, December, 1891.

CRUIKSHANK, Percy (worked about 1840–1860). Designer and wood-engraver; son of Robert Cruikshank; engraved from designs by his father and uncle.

1. Packet containing 7 humorous drawings illustrative of life in the American backwoods.
Pencil or Indian ink.

Bequeathed by Mrs. George Cruikshank, December, 1891.

CUITT, George (b. 1743, d. 1818). Painter; born near Richmond in Yorkshire, where, after some years in Italy, he worked all his life; painted views and portraits.

1. Aysgarth Bridge, Yorkshire. A wide bridge of a single arch, beneath which a river, foaming down from under wooded heights, flows into the foreground among scattered rocks, with overhanging branches r.; adjoining the bridge l. a mill, on the parapet of which are two figures; two more on the bridge. A clouded sky.
   Indian ink, tinted with water colours; imp., 14 × 19⅜ in.

   Purchased November, 1881.

CULLUM, John (worked about 1833–1849). Painter; worked in London; exhibited at the Royal Academy and elsewhere, chiefly domestic subjects.

1. Sheds at Battersea. In the middle distance an open shed with a tiled roof; a house and tree adjoining r., and a closed shed l.; inside, a man and woman busy about some baskets; a bare foreground from which a road leads under the shed to a field, with a standing waggon. Signed and dated *J^no. Cullum, Battersea,* 1848. Above, in another hand, *Mrs. Collier, Elm Tree House.*
   Pencil; roy., 6⅝ × 9⅛ in.

   Purchased July, 1876.

CUMBERLAND, George (b. 1764,* d. 1848). Landscape painter and designer; worked chiefly at Bristol; wrote several works in prose and verse; published 'Thoughts on Outline,' 1796, lithographed views of Italy, 1821, both of which are in the department; was a collector of prints and student of classical art, and a friend of William Blake, who engraved most of the illustrations to 'Thoughts on Outline.'

1. View on the Thames near Chelsea. View down the river on a grey day; on the l. bank a church beyond groups of trees; in the distance r., St. Paul's, seen past the curve of the river beyond Lambeth.
   Water colours; roy., 5⅜ × 8⅞ in.

2. Two on one mount, roy., viz.:—
   (*a*) Harbour Scene, Sunset. A quay, to which is moored a vessel, half dismantled, with only part of her foremasts standing; over the sea a sunset behind cloud.
   Water colours; roy., 5¼ × 7⅝ in.

   (*b*) Chepstow Castle. Part of the Castle rising from among trees on green slopes towards the r., seen from below; towards the l. in the hollow a double archway.
   Water colour sketch, with pen outlines; roy., 5⅞ × 8¾ in.

   Both presented by George Cumberland, Esq., jun., December, 1848.

3. An Album, containing 'Outlines by G. Cumberland, senr., from various eminent works of art, Italian, Greek, etc... followed by 38 of his original designs of his own invention.' With a portrait of Cumberland engraved by T. Woolnoth, after Branwhite.

---

* In the Album (No. 3), there is a note under Cumberland's signature, stating it to have been written 'at 90 years of age.' According to this, he would have been born not later than 1758.

(1)–(155) Outline Drawings in pen and sepia on prepared paper, many with background painted black, copied from antique sculptures, gems, and bronzes, and from prints after Ghiberti, Polidoro da Caravaggio, Michelangelo, and Raphael, engraved chiefly by Marcantonio and his school, chosen to illustrate character and motion.

(156)–(158) Pencil Tracings of prints of Javanese statues.

(159)–(161) Pen and Sepia outlines from Greek vases.

(162)–(166) Pen Outlines on prepared paper, with black background, from the marbles of the Temple of Athene, at Ægina.

(167)–(170) 'A Careful Copy of Mr. Samuel Roges's noble vase, now in St. James's Street—1816.'
Inserted is a sheet containing Cumberland's theory of the meaning of the subject on the vase, explaining it as a marriage ceremony.

(171)–(198) Pen Outlines on prepared paper, with black background, from Greek vases.

[(199)–(221)] Original Compositions "on the principles of Grecian design and execution on the Antient Vases etc.," including many designs for the engravings in 'Thoughts on Outline.' The designs are in pen and wash, coloured in imitation of Greek black and terra-cotta vases, or of marble reliefs. Nos. (210)(*a*) and (216)(*a*) and (*b*) are not drawings, but the engravings themselves, coloured.

(199) Ornamental Design, engraved as frontispiece to the plates in 'Thoughts on Outline.'

(200) Venus and Cupid reclining; in a circle.

(201) (*a*) and (*b*) Two Female Figures in classical attire: "improved from Nature —Rome."

(202) A Woman seated Reading: "improved from nature—Mrs. C."

(203) Mercury Playing a Pipe, astride a lion's neck: "Invention, Florence."

(204) (*a*) "Schemes of Dress for different ages—Rome."

(*b*) A Poet and his Muse.

(205) (*a*) Greek Women Drinking.

(*b*) A Greek Marriage.

(206) (*a*) Wisdom visited by a Youth. "My first attempt—invented at Tivoli."

(*b*) Folly and Ignorance. "Invented Tivoli."

(207) (*a*) 'Betrothment.'

(*b*) 'Courtship.'

(208) (*a*) 'Consummation.'

(*b*) 'The Progeny Educated.'

(209) (*a*) Venus with Satyrs and Cupids. "Imitation of Correggio."

(*b*) Dante and his Muse.

(210) (*a*) First Scene of the 'Clouds' of Aristophanes.
An engraving, Plate xix. of the 'Thoughts on Outline,' tinted.

(*b*) A Suppliant dragged from the Altar.
Engraved by W. Blake, Plate xviii.

(211) (*a*) Thyrsis. Illustration to Theocritus.
Engraved, Plate xx.

(*b*) Lityerses. Illustration to Theocritus.
Engraved, Plate xxi.

(212) Helen. A seated figure.
Engraved, Plate ix.

(213) Illustration to Anacreon, Ode LII.
Engraved by W. Blake.

(214) The Poet, with Morning and Evening Star.

(215) (*a*) Epithalamium.

(*b*) Parents and Children.

(216) (*a*) The Golden Age. A male figure recumbent.
The engraving (Plate vii.) tinted.

(*b*) The Golden Age. A female figure.
The engraving (Plate vi.) tinted.

(217) (*a*) Illustration to 'The Ephesian Matron.'
Engraved with omissions, Plate xvii.

(*b*) Cupid and Psyche.
Engraved by W. Blake, Plate xvi.

(218) Paris.
Engraved, Plate viii.

(219) (*a*) Paris. "First thought" for the preceding subject.

(*b*) Effeminacy. A youth lying on a couch.

(220) The Fates.

(221) Drinking Scene: Anacreon, Ode XXXIX.
Engraved, Plate xxii.

Presented by Miss Cumberland, February, 1866.

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, LIMITED, STAMFORD STREET AND CHARING CROSS.